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Elizabeth Mary Holden

Charlestown April 8th 11 1817

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Holden's 2nd book

Vol I contains the first published score of his "Coronation"

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Elizabeth Mary Holden

Charlestown

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THE

UNION HARMONY,

OR

UNIVERSAL COLLECTION of Sacred Music.

IN TWO VOLUMES.

VOL. I.—CONTAINING,

I. The RUDIMENTS of MUSIC laid down in a plain and concise manner.
II. A large and valuable COLLECTION of TUNES, suited to all the metres now used in the various worshipping Societies in America, many of which were never before published.

By OLIVER HOLDEN.
Author of the AMERICAN HARMONY.

"Musick's the cordial of a troubled breast, | The gentle spell that charms our cares to rest,
The softest remedy that grief can find, | And swells with heavenly hope the pensive mind."—*Harris.*

Published according to Act of Congress.

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ADVERTISEMENT.

MANY pieces intended to adorn this work unhappily came too late for insertion. Such of them as are calculated for the second volume, which is now in the press, and will be speedily published, shall have a place.

Grateful acknowledgements are due to several Gentlemen, who are Authors and Teachers of Music, for their friendly hints and communications; a continuation of their favours, will lay the compiler under still greater obligations.

Those tunes in this work, which are ancient, were selected from the best European publications. And those which are the works of modern Authors, in our own country, have been extracted from the most correct copies which could be obtained. Mr. Billings, and other American Authors, who could conveniently be applied to, have generously given their consent to the publication of such of their tunes as appear in this work.

In a work of this nature, errors are unavoidable; only two have as yet been discovered. If any more should hereafter appear, it is hoped they will be viewed with candour, and mended by the observer's pen.

ERRATA. The first note in the treble of Conquest should stand on G. The last note but one in the 22d bar of the tenor of Lynn should stand on B.

PREFACE.

THE ſtudy of the art of muſic is worthy the attention of all; eſpecially of thoſe to whom heaven has lent ſuch talents as render it practicable for them to attain to the knowledge of it. It is matter of lamentation to all the lovers of ſacred muſic, that ſo little attention is paid to ſo *ſublime*, *important*, and *neceſſary* a part of DIVINE WORSHIP. If proviſion ſhould be made, whereby the youth at a certain age might be taught the firſt *principles* or *rudiments* of muſic, its happy effects would very ſoon be diſcovered in our *worſhipping aſſemblies*. Inſtead of *loud*, *harſh*, *unmuſical* performances, or of none at all (which is but a little worſe) we ſhould have *order*, *beauty* and *harmony* in the houſe of GOD; and a conſtant and general attendance on public worſhip and the inſtitutions of the goſpel. For the greateſt *attention* will be paid, and *unity* and *friendſhip* more generally prevail, in thoſe ſocieties where this part of worſhip excels.

Many who poſſeſs *natural abilities*, which, if improved, would render them eminently uſeful in public life; for want of opportunity and encouragement, are obliged to bury their *muſical talent* in the earth.

As public utility was one inducement to the publication of the following ſheets, no pains have been ſpared to render them correct, uſeful and pleaſing. In a work intended for general uſe, it is probable that ſome tunes which are in high eſtimation with ſome performers, will be leſs approved of by others; this is utterly unavoidable, conſidering the great *variety* of airs which are produced by the different compoſers in ancient and modern times, and the diverſity of taſte which will always exiſt among the numerous practitioners of muſic. Theſe circumſtances have claimed and received particular attention.—No approved tune, though in ſome meaſure imperfect in compoſition, has been rejected; and no generally diſapproved one, though leſs imperfect, has been inſerted. It is therefore preſumed that in ſo large a work as this, every ſchool or ſinging ſociety into whoſe hands it may fall, will find a ſufficient number of tunes adapted to their purpoſe and adequate to their wiſhes. Fuging muſic in general is badly calculated for divine worſhip; for it often happens that muſic of this deſcription will not admit of a change of words without injuring the ſubject. In ſuch caſes it would be better to reject the tune, than to obſcure, or injure the words; but, when a tune is ſo contrived as to admit of changing the words with propriety, the

parts

parts falling in by turn ſerve to convey the meaning and impreſs the importance of the words more forcibly than otherwiſe they would, eſpecially if the ſubject be praiſe.*

It has become a practice of late to introduce *new, airy* muſic into public worſhip, in preference to *grave* airs; the propriety, or impropriety of this depends, in ſome meaſure, upon the reception it meets with, among thoſe who are far advanced in life, or have not the means of acquiring the knowledge of new tunes. In all worſhipping ſocieties, more or leſs of this deſcription are found. In ſuch caſes, would it not be beſt to cultivate a ſpirit of accommodation, by adopting a number of tunes, both new and old, which are beſt calculated to expreſs the various ſubjects to which they may occaſionally be adapted, and at the ſame time give an opportunity to every one who wiſhes, to join in that part of worſhip which is equally the privilege and duty of all?

In regard to a method of *teaching muſic*, the one adopted in this work, is in ſome inſtances ſingular; but from ſome conſiderable experience in teaching, and from frequent obſervations on the ſubject, it is humbly preſumed that it will meet the approbation of the teachers and practitioners of that ſacred ſcience?

That this work may anſwer its important deſign, in furniſhing ſinging ſchools and ſocieties with a large and valuable collection of muſic, ſacred to divine worſhip, and with proper explanations of the different characters neceſſarily included, is the ſincere wiſh of

The publick's moſt obliged ſervant,

OLIVER HOLDEN.

CHARLESTOWN, *Maſſachuſetts*, Auguſt, 1793.

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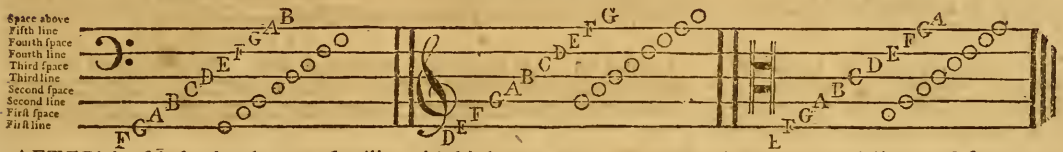
* It is aſſerted by ſome, that muſic is, or ſhould be, confined to praiſe, adoration and thankſgiving; but it is evident, according to *ſacred* and *profane* hiſtory, that the ancients made uſe of muſic, both vocal and inſtrumental, to expreſs *contrition*, *lamentation*, and *confeſſion* —The propriety of adapting muſic to thoſe ſeveral ſubjects cannot be rationally doubted; yet as divine muſic on earth is an imitation of the employment of the bleſſed in heaven, a nearer reſemblance may be found in the cheerful, than in the penſive key.

RUDIMENTS of MUSIC.

LESSON I.



AFTER the ſcholar has become familiar with his letters, as they are affixed to the ſeveral lines and ſpaces on the ſtave, he may proceed to *call* the notes by the names of the letters which they repreſent, beginning and ending at G, repeating them up and down, alternately, until he can recite them readily without the book. In the next place it will be neceſſary to *ſing* them by the names of the letters, obſerving at the ſame time that between B and C, and between E and F, is but half a tone, either aſcending or deſcending. This leſſon is of great importance to the learner, and ſhould be well underſtood: If his ear be accurate, a good underſtanding in his gamut, will lay a foundation for further and ſpeedy improvement; if it be inaccurate, no ſucceeding leſſon will be of any ſervice.

LESSON II.

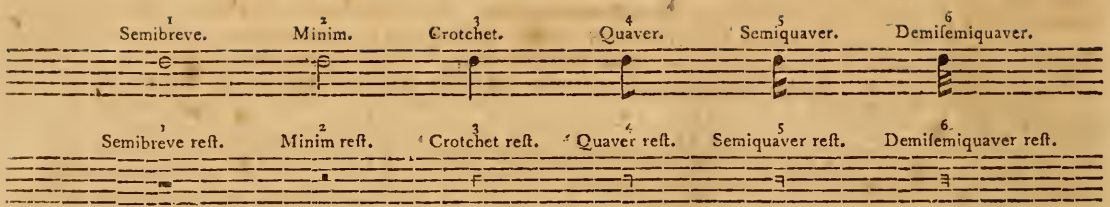
THE natural place for me is in B,

But if B be flat me is in	E	If F be ſharp me is in	F
If B and E be flat me is in	A	If F and C be ſharp me is in	C
If B, E and A be flat me is in	D	If F, C and G be ſharp me is in	G
If B, E, A and D be flat me is in	G	If F, C, G and D be ſharp me is in	D

When me is found, the notes aſcending in order, are, faw, ſol, law, faw, ſol, law, then me again. The notes below deſcending are law, ſol, faw, law, ſol, faw, then comes me again.

LESSON III.

LESSON. III.



The notes and reſts thus arranged, explain at one view, the proportion they bear to each other; the 1ſt being twice as long as the 2d, the ſecond twice as long as the 3d, the third twice as long as the 4th, &c.—The reſts are called notes of ſilence; whenever they occur in a tune, the performer is to reſt as long as he would be ſounding the note it repreſents.

N. B. according to ancient tradition the ſemibreve reſt fills a bar in all moods.

LESSON IV.

A ſtave — Is five lines and their ſpaces, calculated to contain the ſeven different ſounds in muſic.

A ledger line — Is added when notes aſcend or deſcend beyond the limits of the ſtave.

A brace — Shows how many parts move together.

Tenor

Tenor and treble cliff

Counter cliff

Baſs cliff

The cliff is the firſt character affixed to a tune. It is conſidered as the key to open the ſcale of characters, and fully determines their import. If the cliff be moved from its uſual place (which in ſome inſtances it is) it tranſpoſes the whole ſtave, by carrying the letter it naturally ſtands on with it. In the following work the tenor and treble cliff ſtand on G ; the counter on C ; and the baſs on F.

A flat ♭ Set before a note ſerves to lower the ſound half a tone.

A ſharp ♯ Set before a note ſerves to raiſe the ſound half a tone.

N. B. Both flats and ſharps ſet at the beginning of a tune, have the above influence through the tune, unleſs contradicted by a different character.

A natural ♮ Reſtores a note made flat or ſharp to its natural or primitive ſound.

A repeat :‖: or :S: Directs the performer to ſing the ſame word or ſtrain twice.

Figures 1 2 At the end of a ſtrain, direct the performer back to a repeat, leaving the note under figure 2 unſung the firſt time, and the note under figure 1 unſung the laſt time, unleſs both figures are connected together with a ſlur, in which caſe both ſhould be ſung the laſt time.

A hold 𝄐 Gives the performer liberty to continue the ſound of the note, to which it refers, beyond its common length. The influence of this character, if rightly managed, is very pleaſing. It is not commonly applied to plain tunes, but it is very uſeful in more particular muſic. Whenever it occurs, the ſchool or choir ſhould diſcontinue beating time, dwelling ſweetly on the ſound, until the maſter reſumes the time in its proper order.

A mark of diſtinction ' Directs the performer to ſing and pronounce the note to which it points, emphatically.

Figure 3 Diminiſhes the ſound of three notes to the time of two.

A point . Adds to a note at the right of which it ſtands, one half of its original length.

A ſhort

A ſlur	⌒	Includes as many notes as ſhould be ſung to one ſyllable.
A direct	↙	At the end of a ſtave, informs on what line or ſpace the firſt note ſtands in the ſucceeding ſtave.
A bar		Divides the time into equal parts.
A double bar		Shews the end of a ſtrain.
A cloſe		Shews that the tune is ended.

LESSON V.

COMMON TIME MOODS.

THIS mood is the floweſt now in uſe. Crotchets are performed, in the time of one ſecond to each.

Firſt, One ſemibreve, or its quantity in other notes or reſts, fills a bar, which requires four beats, two down, and two up. The accents fall on the firſt and third parts of the bar.

This mood requires a little quicker movement. The ſame quantity of notes and reſts fills a bar. It

Second, is beat and accented like the firſt, excepting when the tune is principally compoſed of minims and crotchets, in which caſe the method of performing it with two beats in a bar is to be preferred.

This mood requires a quicker movement than the laſt, having but two beats in a bar; one beat

Third, down, and one up. The ſame number of notes, or reſts, are required to each bar. The accents fall on the firſt and third parts of the bar, but principally on the firſt.

Fourth, This mood requires a ſtill quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the laſt, only one third quicker.

Triple

TRIPLE TIME MOODS.

First, THIS is the floweſt movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down, and one up. Minims, in this mood, ſhould be performed in the ſame time as crotchets in the firſt mode of common time. The accents fall on the firſt part of the bar.

Second, Contains three crotchets in a bar—beat and accented like the firſt—about one third part quicker.

Third, Contains three quavers in a bar—beat and accented like the ſecond—nearly one third quicker.

COMPOUND TIME MOODS.

First, THIS mood contains 6 crotchets in a bar, of two equal beats, three down, and three up. Each motion requires one ſecond of time. It is accented on the firſt and fourth parts of the bar.

Second, Contains ſix quavers in a bar—beat and accented like the laſt—about one quarter part quicker.

☞ In beating time, the hand ſhould fall in the firſt, and riſe in the laſt part of the bar, in all moods.

GENERAL REMARKS and DIRECTIONS.

A THOROUGH knowledge of the five preceding leſſons is indiſpenſibly neceſſary; the attainment of them will ſufficiently qualify the pupil for practice. In the next place he may proceed to ſome plain tune, on a natural ſharp key; on which he ſhould be detained until he can read the notes, by letter * and otherwiſe, and keep the time preitty accurately.—Teachers of muſic ſhould take great care in the firſt ſetting out, that their ſcholars contract no

* It is not here intended that a ſchool ſhall *ſing* by letter; but that they ſhall in the firſt place learn to *call* every note, in every tune, by the letters which they repreſent, previous to ſinging by note. Many advantages will accrue both to maſter and pupil, from ſuch a method of teaching.

no diſagreeable habits ; becauſe much of their future proficiency and manner of performance, depends on the firſt attempt. Performing by the words ſhould not be introduced until the ſchool has attained to a juſt notion of time and ſound, and can read any tune by note and letter, without embarraſſment.

Of CHOOSING and ARRANGING the PARTS.

EVERY performer ſhould have that part aſſigned to him which he can perform with the greateſt eaſe ; otherwiſe the performance will be unnatural, and conſequently unpleaſing ; and no performer ſhould ſing a ſolo, or any other ſtrain which belongs to a different part, without particular deſire. One voice on a high part, generally requires two or three on the baſs, i. e. a ſchool or choir ſhould have more than one half the voices on the baſs. Where this is not practicable, a baſs viol would be of great ſervice, if the perſon who uſes it is thorough in the knowledge of the inſtrument. It ſerves another valuable purpoſe alſo, by keeping the voices on their original pitch, as well as by giving them the proper key, and preſerving a perfect and uniform tone.

Of PRONUNCIATION.

GOOD pronnnciation is one of the firſt and principal beauties of ſinging. The mouth ſhould be opened freely, but not wide ; either extreme would deſtroy a good tone, and prevent juſt expreſſion. Many ſingers who read and ſpeak tolerably well, are extremely erroneous in their manner of pronouncing ſome particular words, when they are ſet to muſic ; for inſtance, the words *reaſon*, *hearken*, *token*, &c. which have but one accent, are often ſung *rea-zon*, *hear-ken*, *to-ken*, which is very diſagreeable and improper. Words which end in *ple*, *ble*, &c. are often falſely accented on the laſt ſyllable, which renders them thus, *pel*, *bel*, &c. Words ending in *y*, with a few exceptions, ſhould be pronounced as ending in *e*, or ſhort *i*. The *l* ſhould be ſilent in the words *walk*, *talk*, *calm*, &c. In fine, the beſt direction which can be given is this ; let every word be ſung diſtinctly, ſmoothly, and gracefully, every way conformably to the beſt rules of ſpeaking.

Of ACCENT.

ACCENT is another very important part of muſic, which is inſeparably connected with good pronunciation : It is properly an agreeable ſwell or force of the voice ; but it is often erroneouſly applied to the notes, more like

marks

marks of distinction than otherwise; this is more properly termed a disagreeable *jirking*, than accenting. If the poetry be good, and the music well adapted to it, the accents will fall on those parts of the bars, in the different moods of time, which are pointed out in the fifth lesson; but where the music does not coincide with the proper emphasis of the words, the music is imperfect, and should give way, or bend to the words. Nothing is more common than false accent, the principal occasion of which is harsh or loud singing. Many singers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a fuge, which they break off with such violence, as is truly shocking to a delicate ear. This injudicious practice of *jirking* and *jumping* notes, will effectually tend to prevent *soft* and *graceful* singing, and render the most pleasing compositions disgustful to the audience, and inconsistent with themselves. Were it possible for a performer of *common* taste, to hear himself at a distance, thus violate the nicest rules of harmony, he would not be guilty of it a second time.* A pointed note which fills three fourths of a bar, notwithstanding it includes two bar accents, cannot consistently with common sense, receive but one. A semibreve should be struck *soft*, gently swelled to the center, and diminished to the end. A number of long notes, driven through bars, should be sounded *full* and *smooth* to the end. A chain of notes should be sung *soft*, keeping the lips and teeth apart until the slur is finished.

Of T I M E.

NOTWITHSTANDING it is necessary to point out some general rules respecting time and the proportion the different moods bear to each other, that some regular method may be observed in church music, which is subject to a continual change of words; yet in some particular compositions, authors do and have a right to vary the time to any extreme, by placing particular directions over the strains which they wish to vary; and it cannot be esteemed a mark of modesty in any performer to counteract the author's directions, by performing his music in a different manner.

* Some erroneously argue (and such is their practice) that every note, and all parts of a note, which occur in those parts of a bar, which are said to be the accented parts, should be accented. This is as much as to say, that authors of music should substitute 4 crotchets for a semibreve, and 3 crotchets for a pointed minim, and slur them together, which is exactly the manner in which they are addicted to sing them. This discovers a want of knowledge and taste, for no one who is acquainted with language and expression, need be told that the natural course of time and accent, must sometimes give way in order to preserve the purity of them.

manner. In beating time great care is neceſſary that the hand do not influence the voice, by creating miſplaced accents, which is almoſt an univerſal error. To prevent this, avoid all violent motion; the leaſt motion of the hand or finger is ſufficient to preſerve the time. In thoſe moods which require three and four beats in a bar, it is more difficult to ſing ſmooth, than in binary time, for the following reaſon; it often happens that one note requires two, and ſometimes three or four motions of the hand, in which caſe great attention is neceſſary to prevent the voice from ſwelling upon each motion of the hand; in this caſe, as in all others, the muſic ſhould be performed, with the ſame evenneſs and eaſe as though all beating of time was out of queſtion. No ſtrain ſhould be ſung any faſter in the quickeſt mood of time, than will admit of plain, diſtinct pronunciation. By hurrying a piece of muſic, performers are apt to ſing *harſh* and *uneven*, in conſequence of which, the beauty of the ſubject is obſcured, and confuſion introduced. Previous to performing by words, it is abſolutely neceſſary that the ſubject be well underſtood; the importance of which will be the ſureſt guide.

Of SYNCOPATION.

IT is very difficult to do juſtice to the compoſition where notes are driven through bars, and otherwiſe interfere with the natural courſe of time and accent, without an able inſtructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim ſtands between two crotchets, it is common to perform them like four crotches, which deſtroys the intention of the author, and greatly injures the words; particularly where the firſt crotchet and ſucceeding minim are ſlurred together, they ſhould be ſung as ſmooth as poſſible, in order to prevent a ſecond accent on the word or ſyllable to which they are adapted. The ſame precaution is neceſſary in all modes of time wheever an inſtance of this kind occcurs.

Of SOFT SINGING.*

IN a ſchool, or choir, where ſoft muſic is ſucceſsfully inculcated, it would be difficult for an attentive obſerver to point out many inperfections. Soft muſic is always accompanied with graceful motion, juſt expreſſion, proper accent,

* Moſt ſingers, ſay more or leſs about ſoft muſic, and ſometimes attempt to ſing ſoft; but often times before the piece is half performed, being elated with ſome agreeable ſound which occurs, they are led to adopt a contrary practice, and prefer rather to ſacrifice a good piece of muſic, than not have their voices heard. This diſcovers a great want of taſte and judgment; for the nearer muſic is brought to perfection, the leſs diſtinction will be obſerved in the voices, and the more powerful the voice is, the gater pains ſhould be taken to cultivate and modulate it to a ſoft and muſical tone.

cent, and captivating harmony. On the other hand, harſh ſinging is attended with convulſive motion, bad pronunciation, miſapplied accent, and a diſguſtful jarring. The latter is too juſt a deſcription of the preſent mode of ſinging, occaſioned in a great meaſure by a miſtaken idea, which many entertain, that good muſic conſiſts principally in great quantity of ſound; but, juſt the reverſe of this is the caſe. In performing *fortes* and *fortiſſimos*, the voice ſhould not be extended beyond its natural elevation; in performing *pianos* the voice ſhould be reduced to as ſmall a degree of ſound, as will juſt admit of intelligible pronunciation; and in all common ſtrains, a medium ſhould be conſtantly obſerved, neither ſo faint, as to dwindle into indifference, nor ſo loud as to admit of a ſingle harſh tone, or obſcure the language. Such a practice, if once adopted and purſued, will not fail to arreſt the attention and gain the approbation of every adequate judge of muſic. A reform in theſe particulars muſt begin with teachers of muſic; hence the great importance of employing ſuch inſtructors, as will, by their example as well as precept, inculcate ſoft, ſmooth, and graceful ſinging. *Solos* ſhould be ſung ſoft, high notes clear, but not loud, except the ſubject requires it. In ſinging the counter, great attention is neceſſary, that every note be touched ſoft, and ſmooth, otherwiſe the counter will predominate, which is very inconſiſtent with the principles of muſic.

Of DIRECTORY TERMS.

A STRICT and conſtant adherance to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in muſic.—No one, it is preſumed, will diſpute the neceſſity of ſuch terms as are occaſionally placed over the muſic; yet ſingers in general are ſo regardleſs of them, that the effect they are intended to produce on the audience, is entirely loſt. When the term *moderato* occurs, the ſtrain ſhould be performed at leaſt one third part ſlower. The ſame difference ſhould be obſerved in all other terms, particularly in *piano*. The ſurpriſing good effect of ſuch a method, if once properly adhered to, will be better explained by the attention it will command in every audience, than can be otherwiſe deſcribed.

Of GRACES and ORNAMENTS.

THE *trill*, notes of *tranſition*, &c. have not been attended to in the preceding rules; it being much better to omit, than attempt them in young ſchools. The moſt important graces and ornaments of muſic, are natural accompliſhments;

compliſhments ; it is therefore impoſſible to acquire them mechanically, ſo as to add to the real beauty of the muſic. Upon the whole, let every note be ſung as it ſtands, without affecting any airs, or ſuppoſed graceful variations. The greateſt ornament in ſinging, is a decent, modeſt deportment, and a heart deeply impreſſed with a due reverence for the name and worſhip of that infinitely exalted Being, to whom we owe our exiſtence, and every bleſſing, and to whoſe praiſe we ſhould ever tune our voices.

PARTICULAR REMARKS.

IN tunes of four parts in ſcore, the parts are thus arranged ; 1ſt, the baſs, 2d, the tenor, 3d, the counter, and 4th, the treble. In tunes of three parts, the middle part is conſidered as the air, where it is not expreſſed otherwiſe in the beginning of the ſtave. The pitch of a tune ſhould be taken from the key note of the baſs.

MUSICAL TERMS.

ADAGIO	very ſlow,	Fortiſſimo, or fortis.	louder than forte,
Andante	diſtinctly, moderately,	Moderato	moderately, not ſo faſt,
Binary time	two equal motions,	Mezza piano	not quite ſo ſoft as piano,
Creſcendo or cres.	to increaſe the ſound,	Piano, or Pia.	ſoft and ſweet,
Diminuendo, or dim.	to diminiſh the ſound,	Pianiſſimo or pianis.	very ſoft,
Duetto	two parts only,	Solo	one part alone,
Dacapo	to conclude with the firſt ſtrain,	Vivace	lively, quick and bold,
Forte or for.	full, loud, or ſtrong,	Volti.	turn over

☞ *Thoſe tunes which are aſcribed to Williams in the Index, were extracted from his collection printed in London in the year 1764.*

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ANTHEMS.

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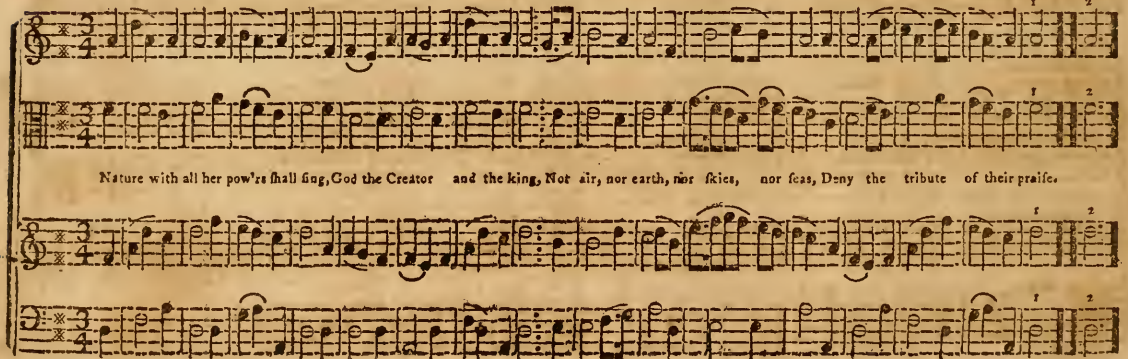
☞ *Tunes with this mark (*) never before publiſhed.*

THE

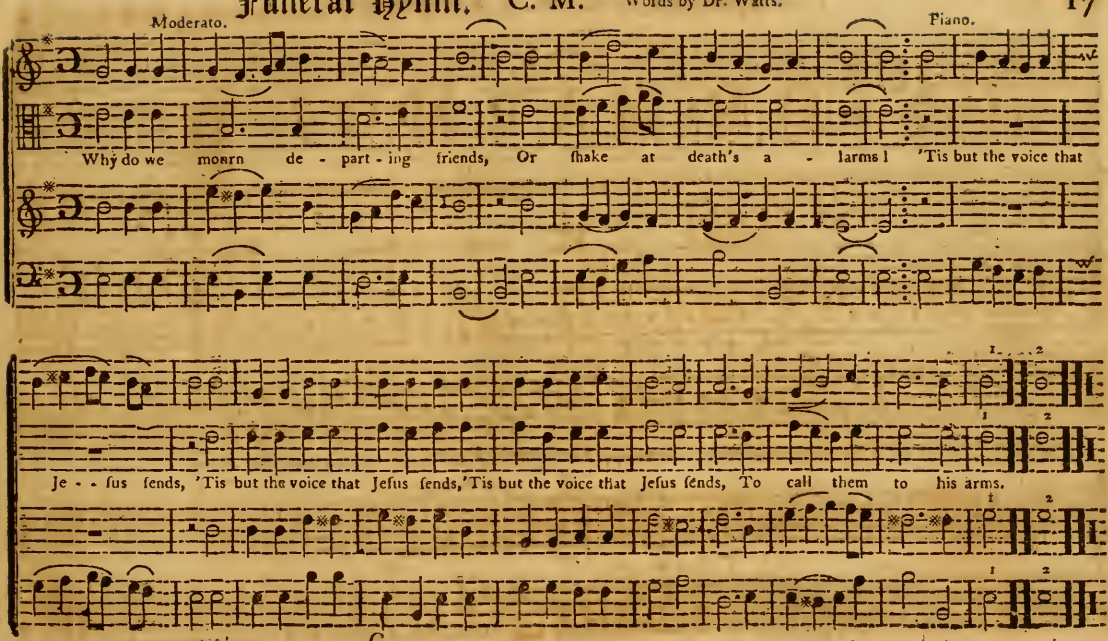
UNION HARMONY, &c.

China. L. M. Words by Dr. Watts. Original.



Funeral Hymn. C. M.

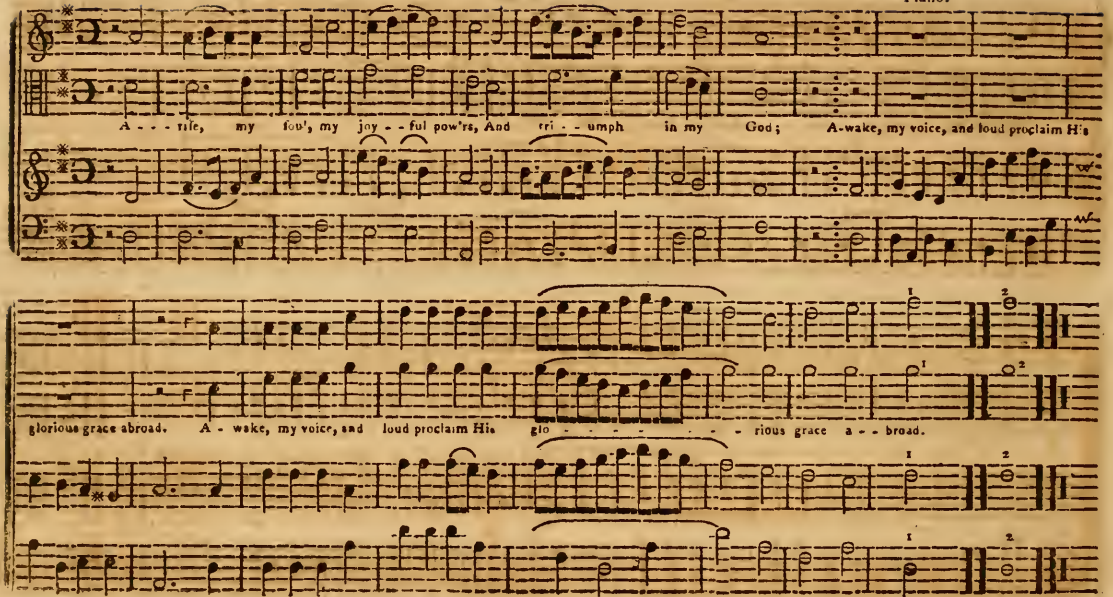
Words by Dr. Watts.

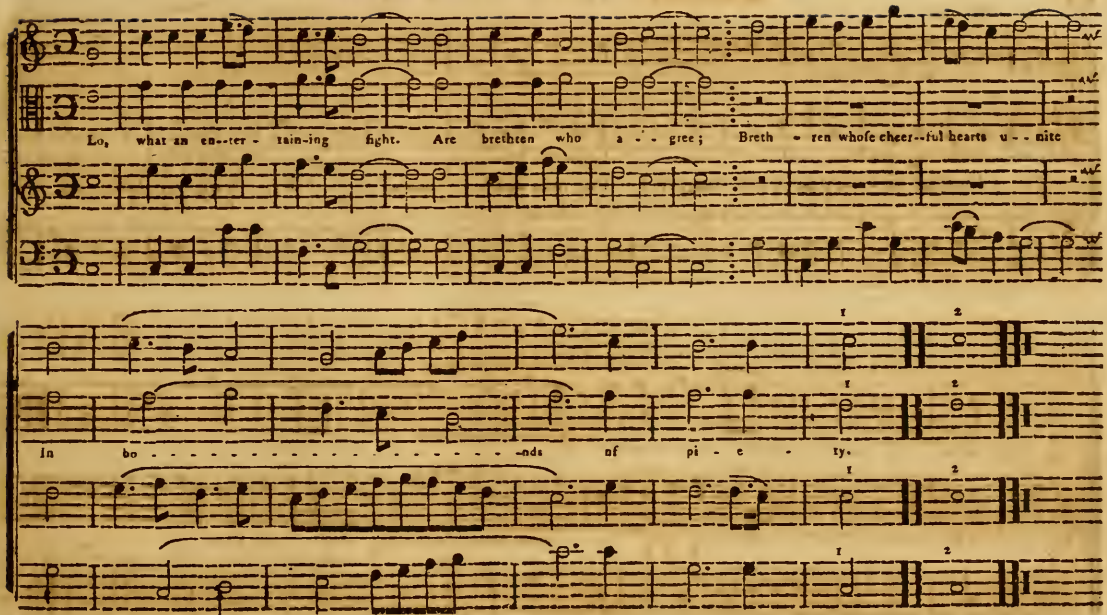


Lincoln. C. M.

Words by Dr. Watts.

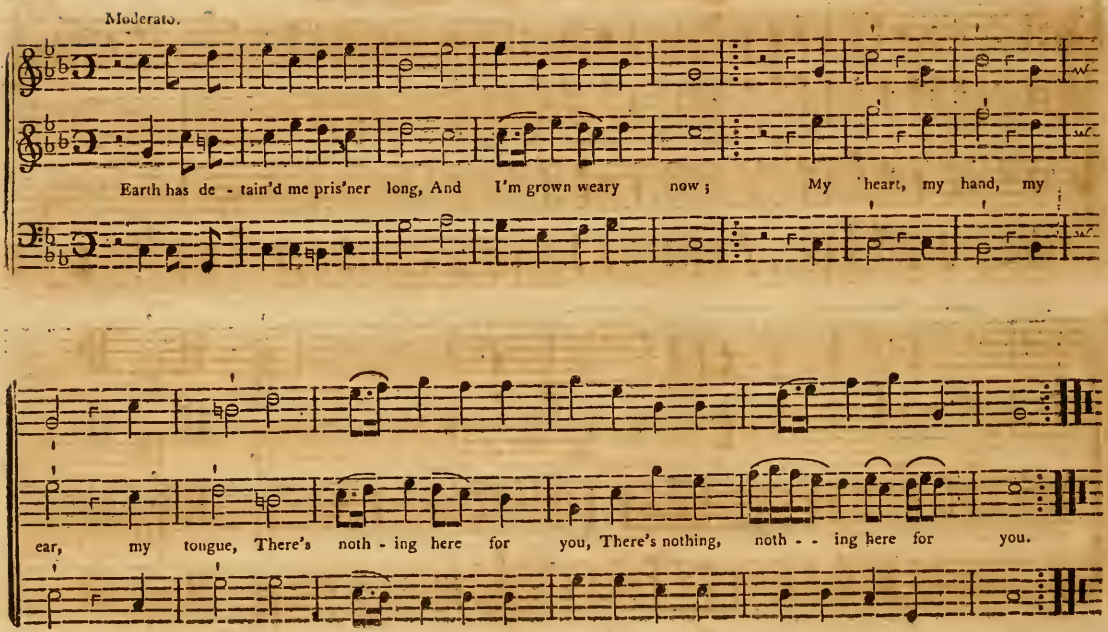
Piano.




Lo, what an en--ter - tain-ing sight. Are brethren who a - - gree; Breth - ren whose cheer--ful hearts u - - nite
In bo - - - - - - - - - - - - - - - - - - nds of pi - e - ty.

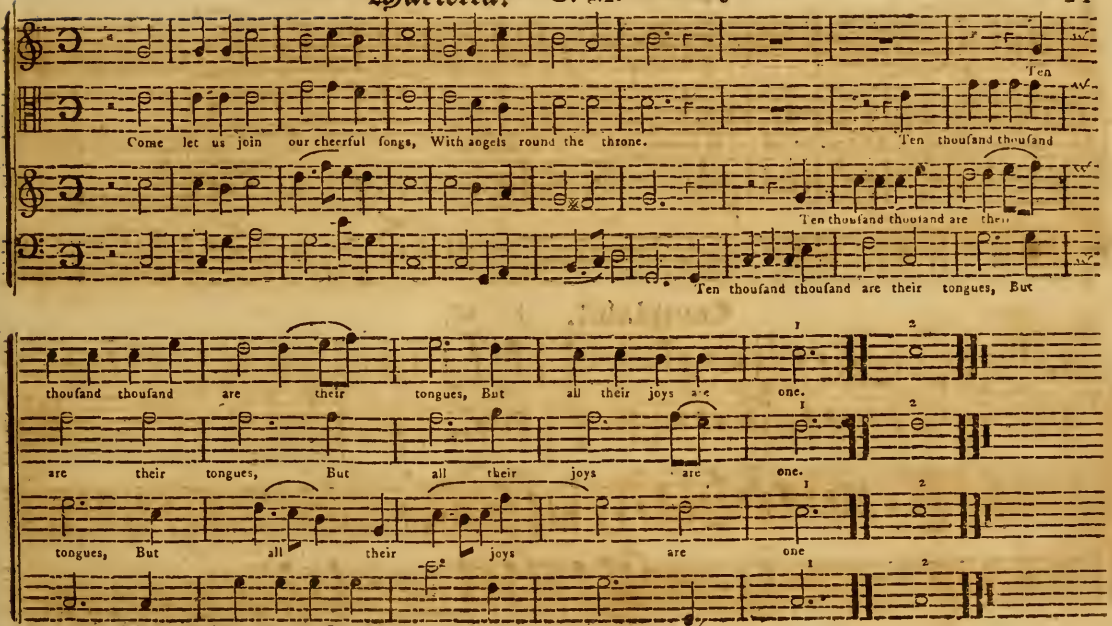
Lamentation. C. M.

Moderato.



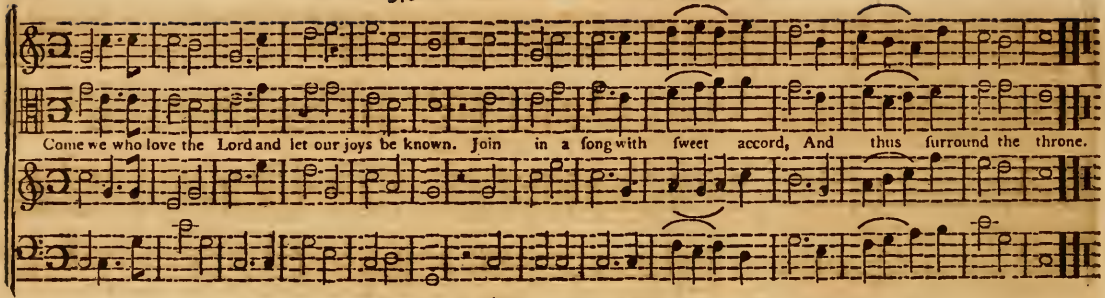
Marietta. C. M.

Words by Dr. Watts.

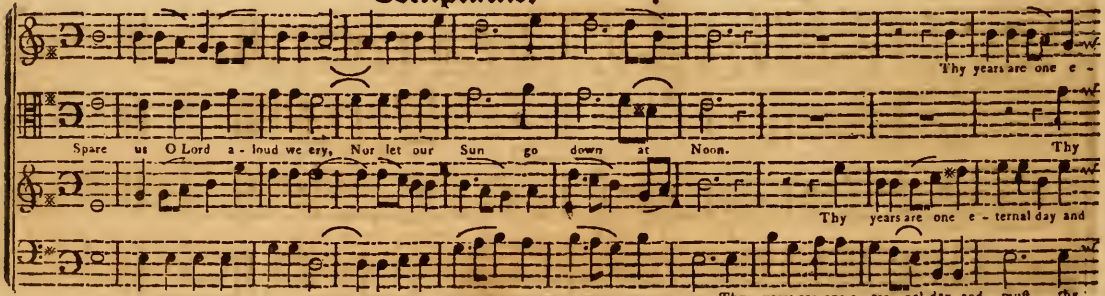


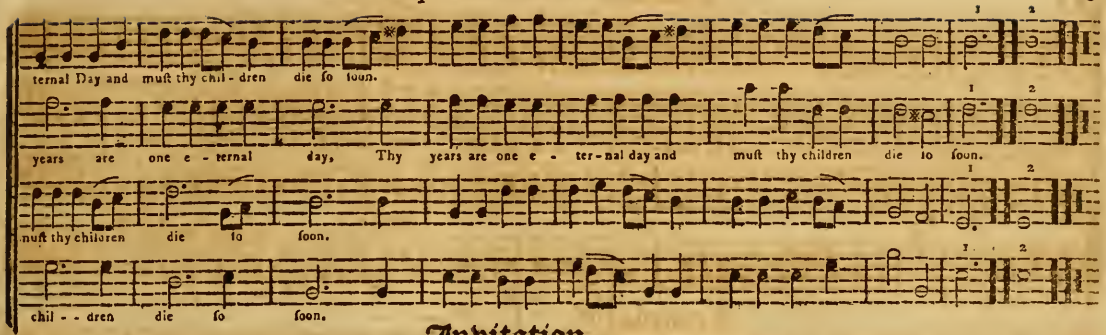
Newton. S. M.

Words by Dr. Watts.

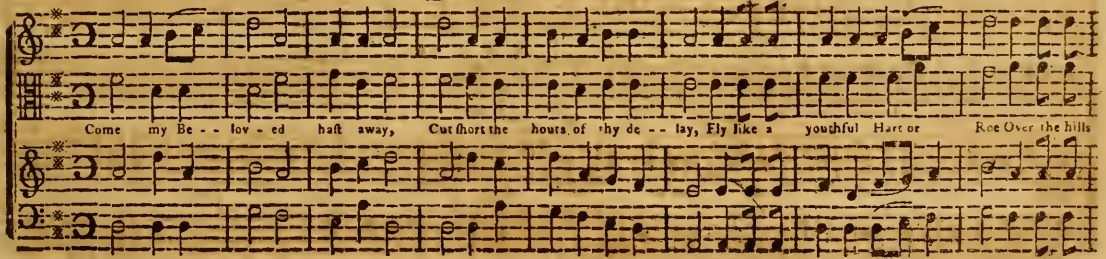


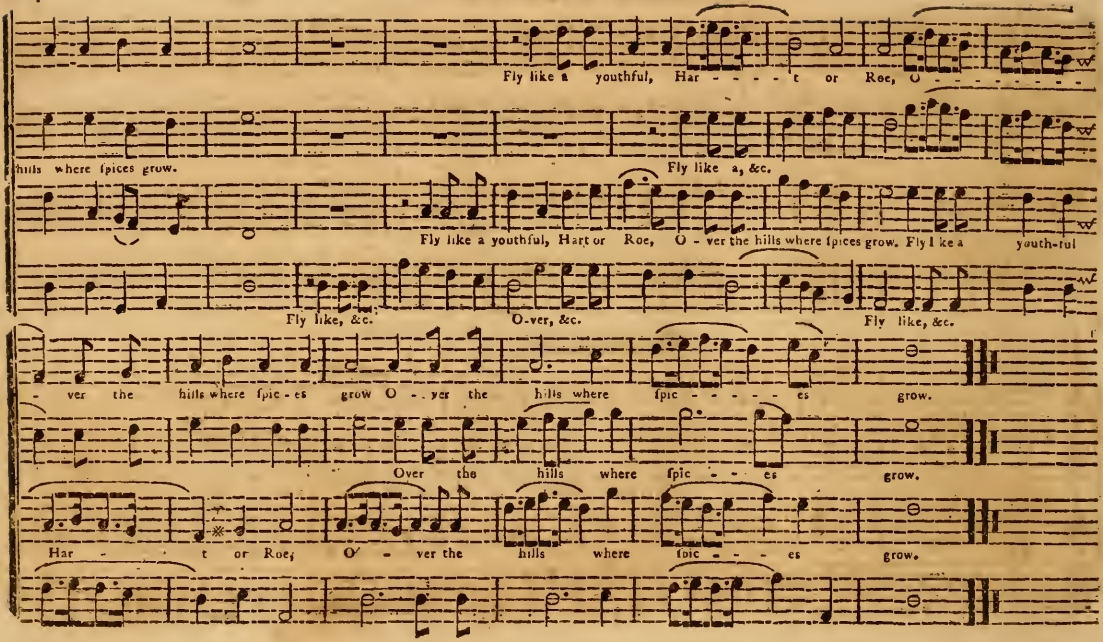
Complaint. L. M.

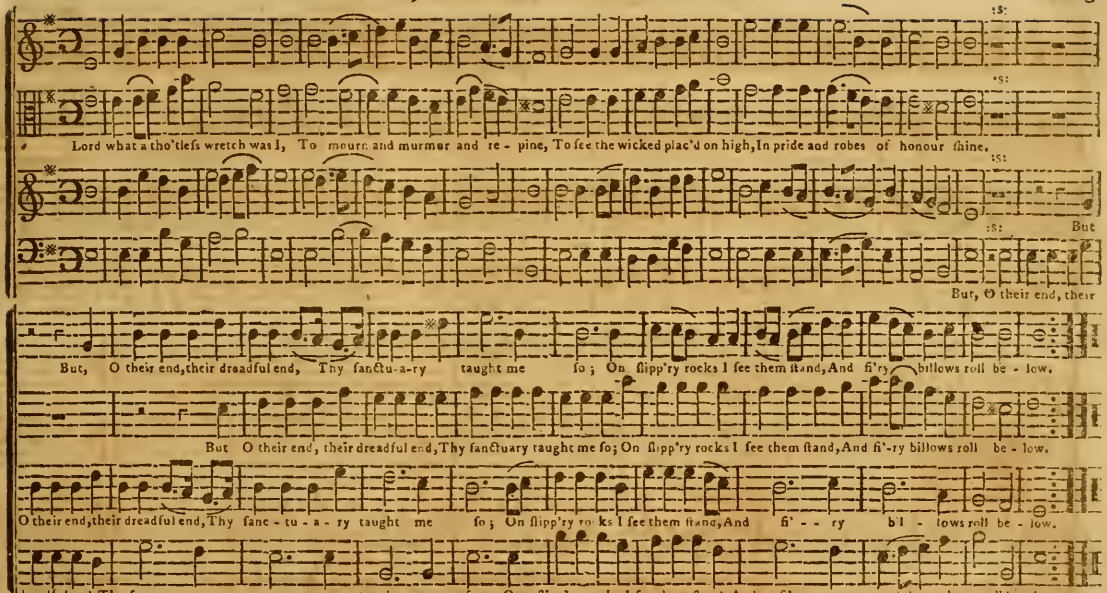



ternal Day and muſt thy chil - dren die ſo ſoun.
years are one e - ternal day, Thy years are one e - ter - nal day and muſt thy children die ſo ſoun.
muſt thy children die ſo ſoon.
chil - - dren die ſo ſoon.

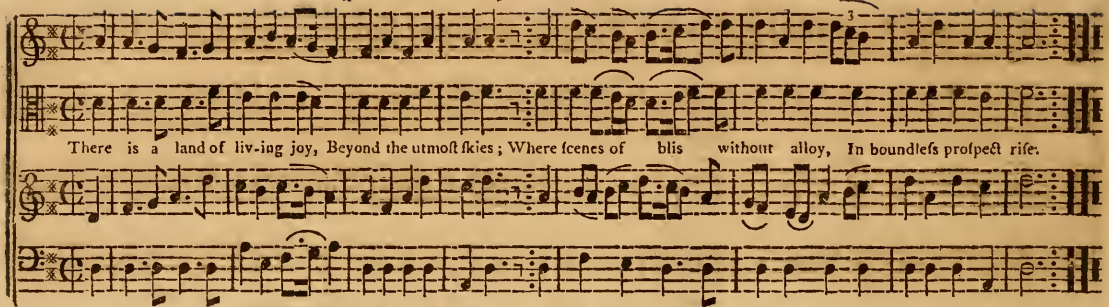
Invitation.


Come my Be - - lov - ed haſt away, Cut ſhort the hours of thy de - - lay, Fly like a youthful Hart or Roe Over the hills

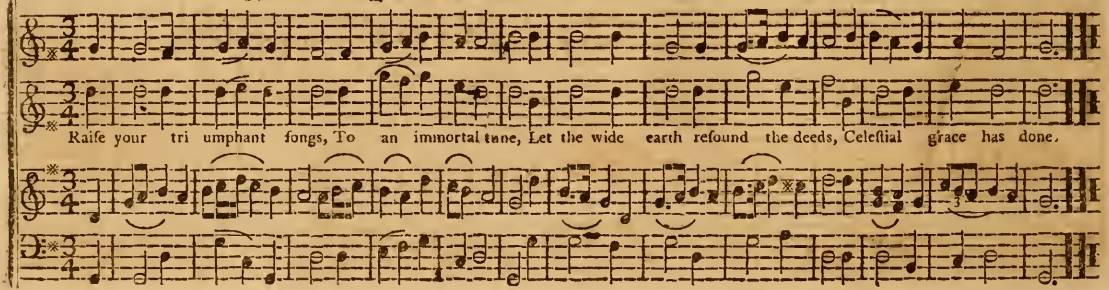

Fly like a youthful, Har - - - - t or Roe, O - - - - - - -
hills where spices grow.
Fly like a, &c.
Fly like a youthful, Hart or Roe, O - ver the hills where spices grow. Fly like a youth-ful
Fly like, &c.
O-ver, &c.
Fly like, &c.
- ver the hills where spic - es grow O - - ver the hills where spic - - - - - es grow.
Over the hills where spic - - es grow.
Har - - - t or Roe; O' - ver the hills where spic - - - es grow.

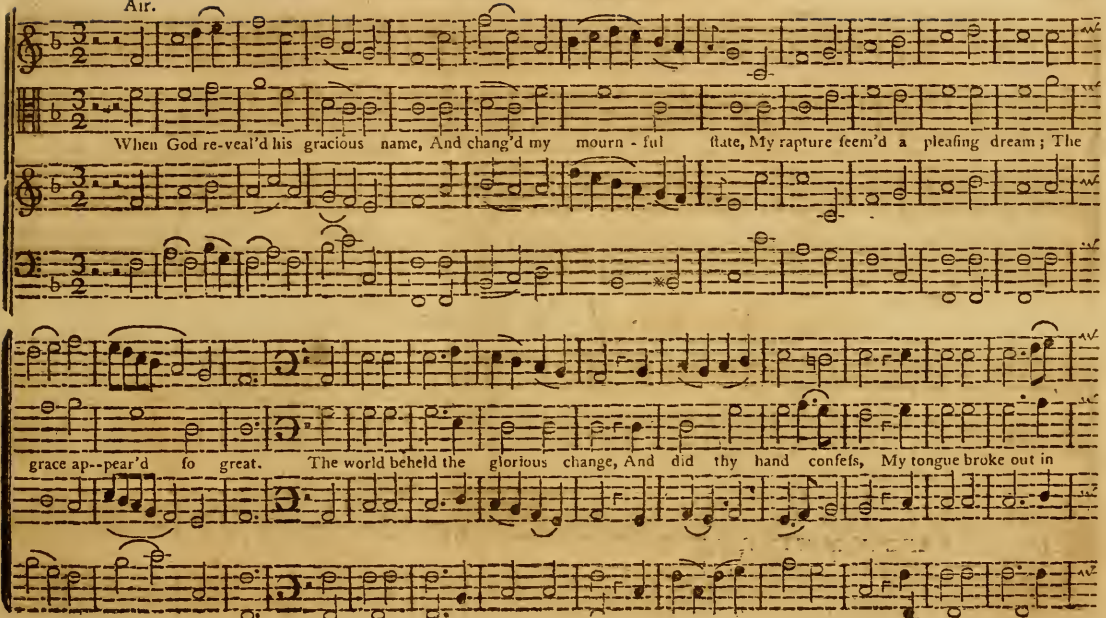

Lord what a tho'tleſs wretch was I, To mourn and murmur and re - pine, To ſee the wicked plac'd on high, In pride and robes of honour ſhine.
But, O their end, their
But, O their end, their dreadful end, Thy ſanctu-a-ry taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'ry billows roll be - low.
But O their end, their dreadful end, Thy ſanctuary taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'-ry billows roll be - low.
O their end, their dreadful end, Thy fanc - tu - a - ry taught me ſo; On ſlipp'ry ro ks I ſee them ſtand, And fi' - - ry bil - lows roll be - low.
dreadful end, Thy fanc - tu - - a - ry - taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi' - - ry bil - lows roll be - low.

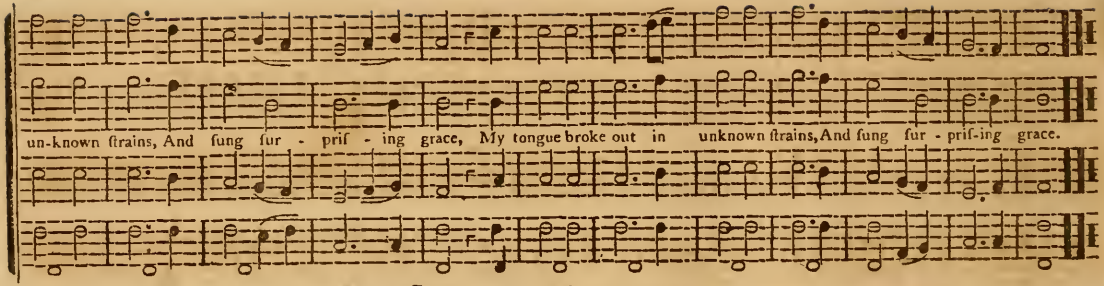
Portſmouth. C. M. Words by Dr. Watts.



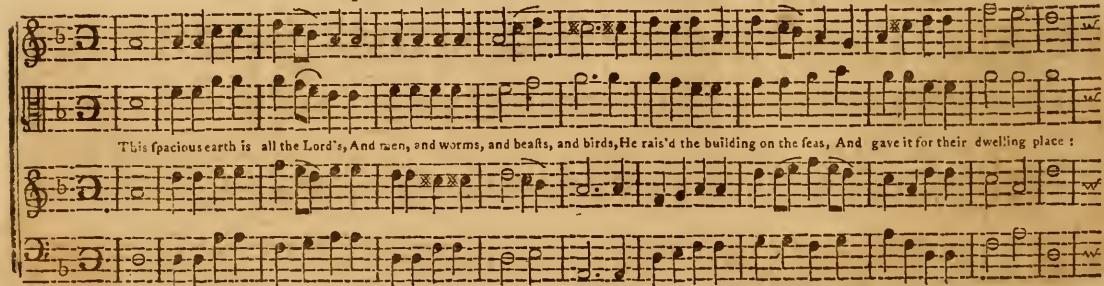
New Eagle-Street. S. M. Words by Dr. Watts.

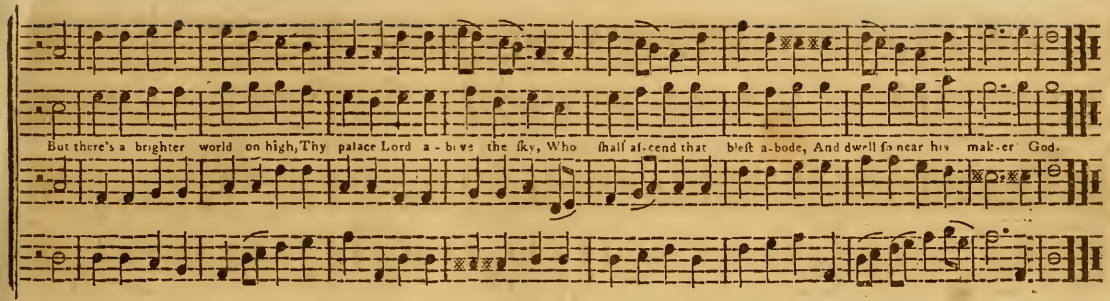



Air.
When God re-veal'd his gracious name, And chang'd my mourn - ful ſtate, My rapture ſeem'd a pleaſing dream; The
grace ap--pear'd ſo great. The world beheld the glorious change, And did thy hand confeſs, My tongue broke out in



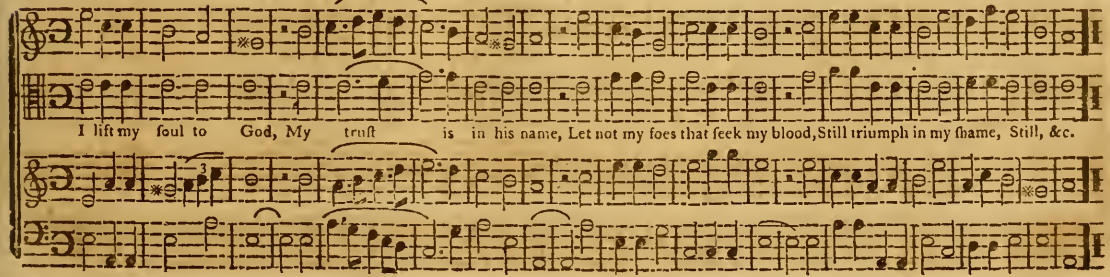
Hartford. L. M. Words by Dr. Watts.





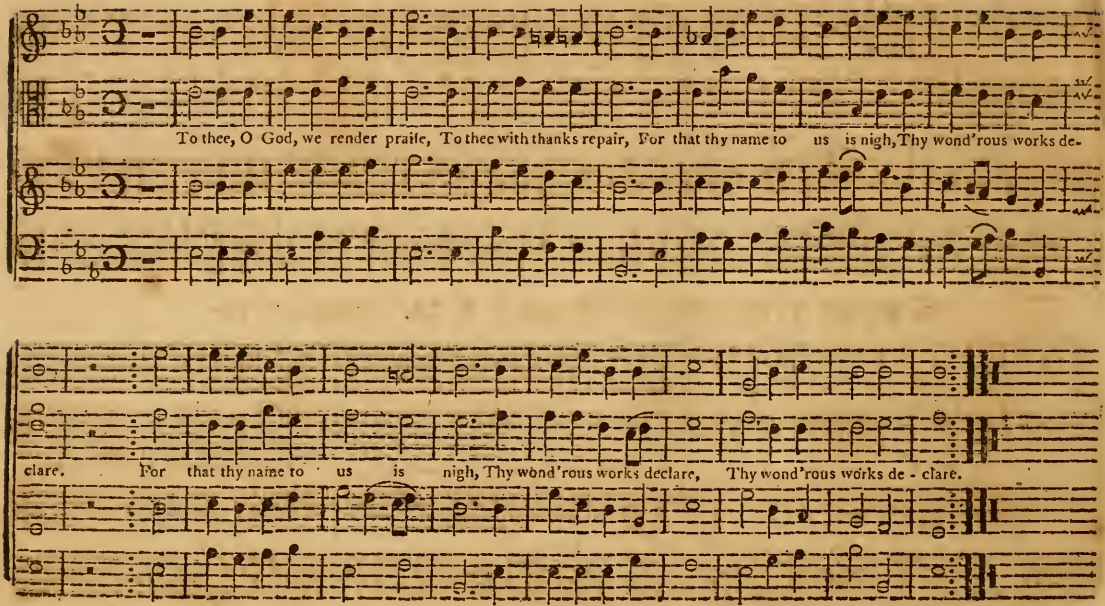
Twenty Fifth Pſalm Tune. S. M.

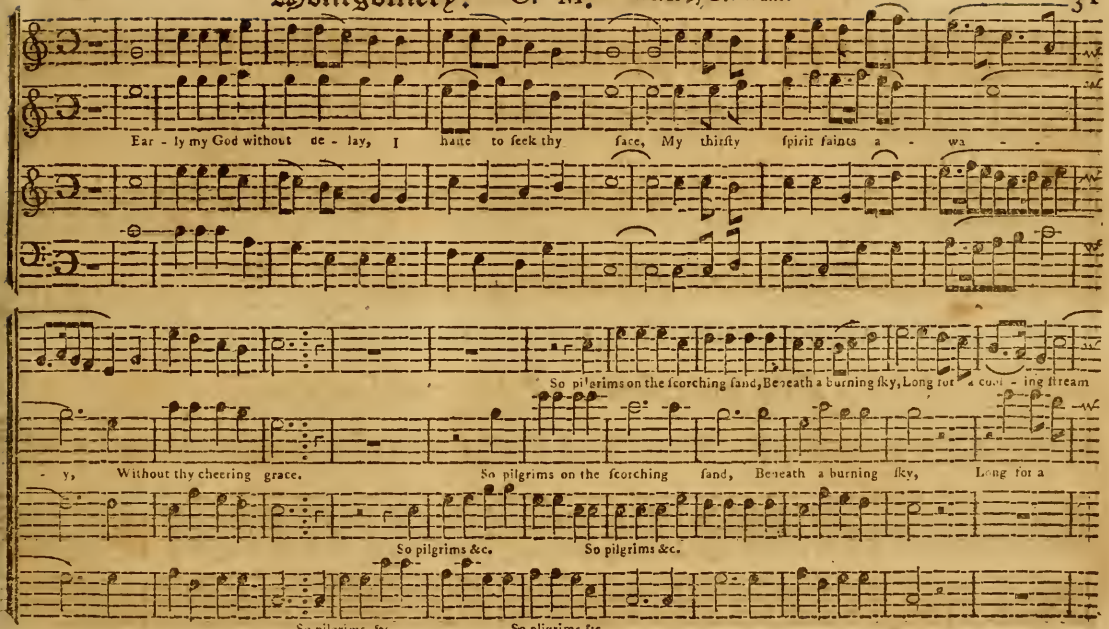
Words by Dr. Watts.



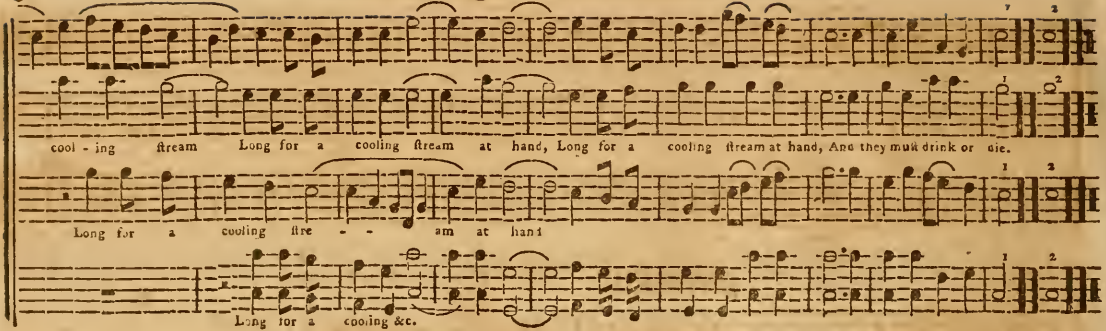
Alexandria. C. M.

Words by Tate & Brady.



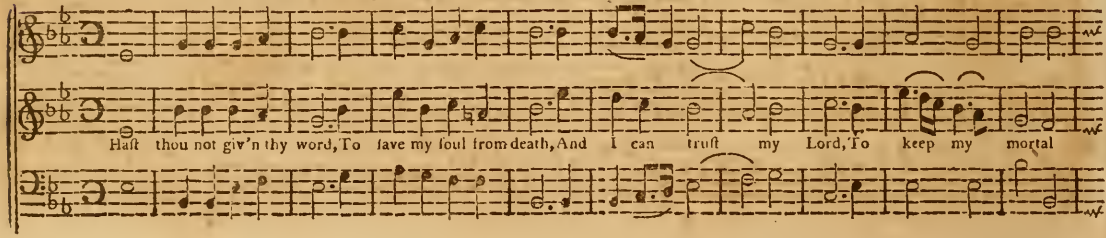

Ear - ly my God without de - lay, I haste to seek thy face, My thirsty spirit faints a - wa - -
So pilgrims on the scorching sand, Beneath a burning sky, Long for a cool - ing stream
- y, Without thy cheering grace.
So pilgrims on the scorching sand, Beneath a burning sky, Long for a
So pilgrims &c. So pilgrims &c.
So pilgrims &c. So pligrims &c.

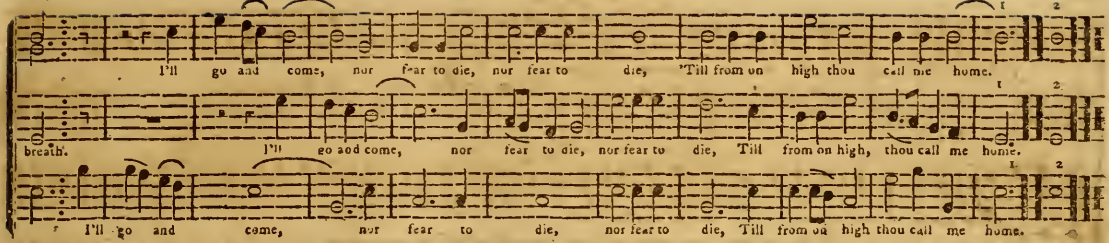
Montgomery, Continued.



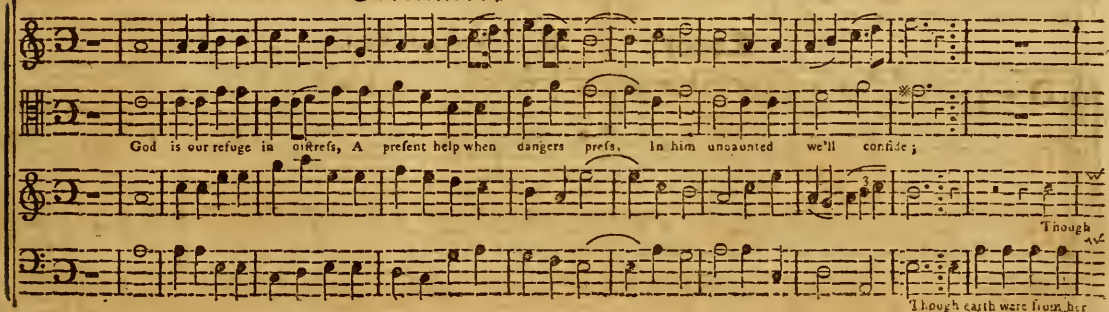
New Hampſhire. P. M.

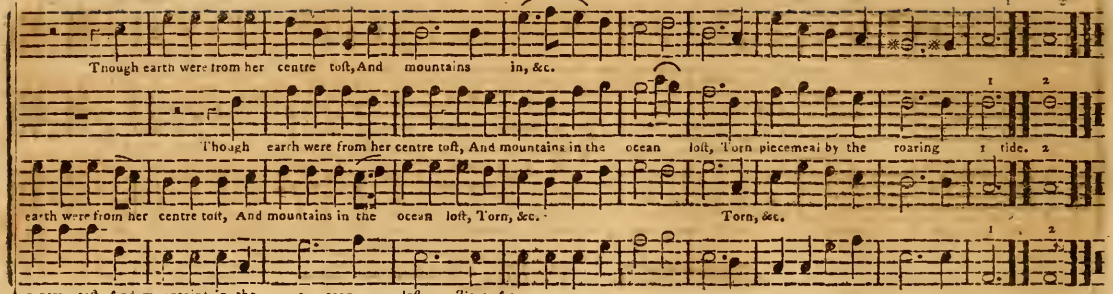
Words by Dr. Watts.





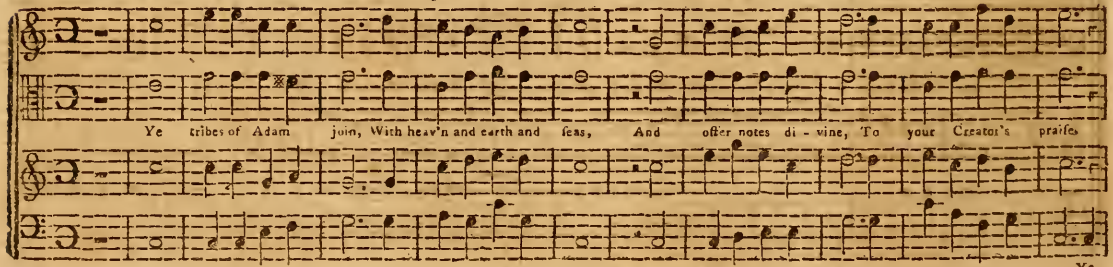
Greenfield. P. M. Words by Dr. Watts.





Lenox. P. M.

Words by Dr. Watts.



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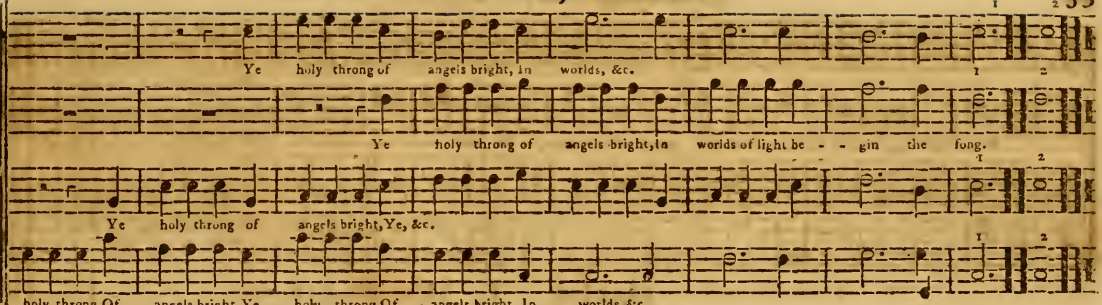
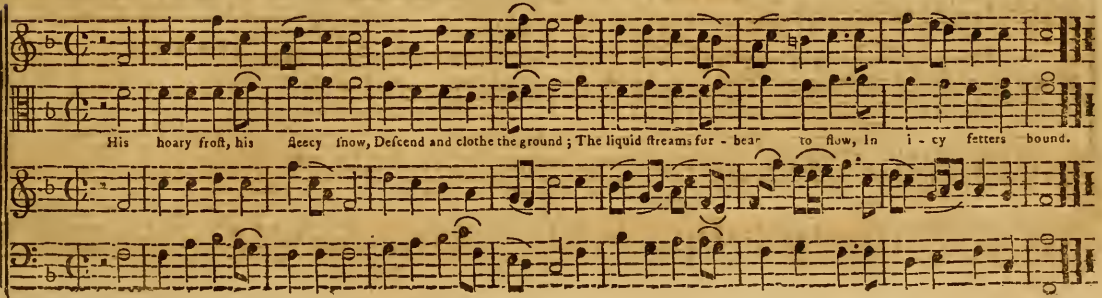
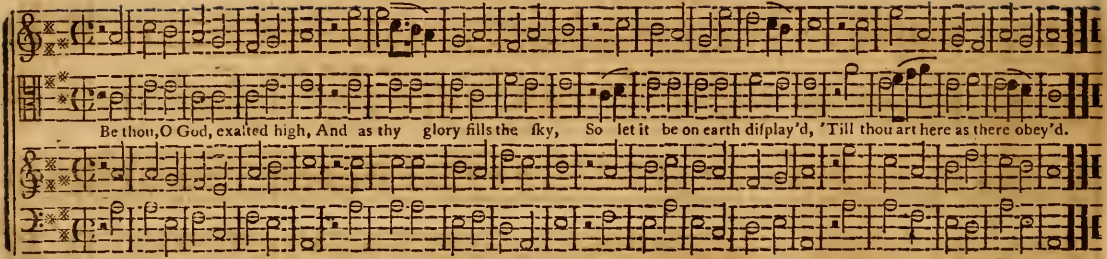


Winter. C. M.

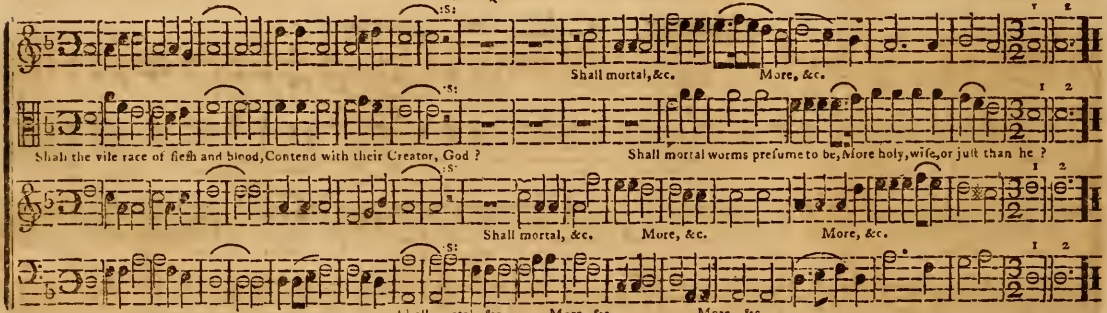
Words by Dr. Watts.

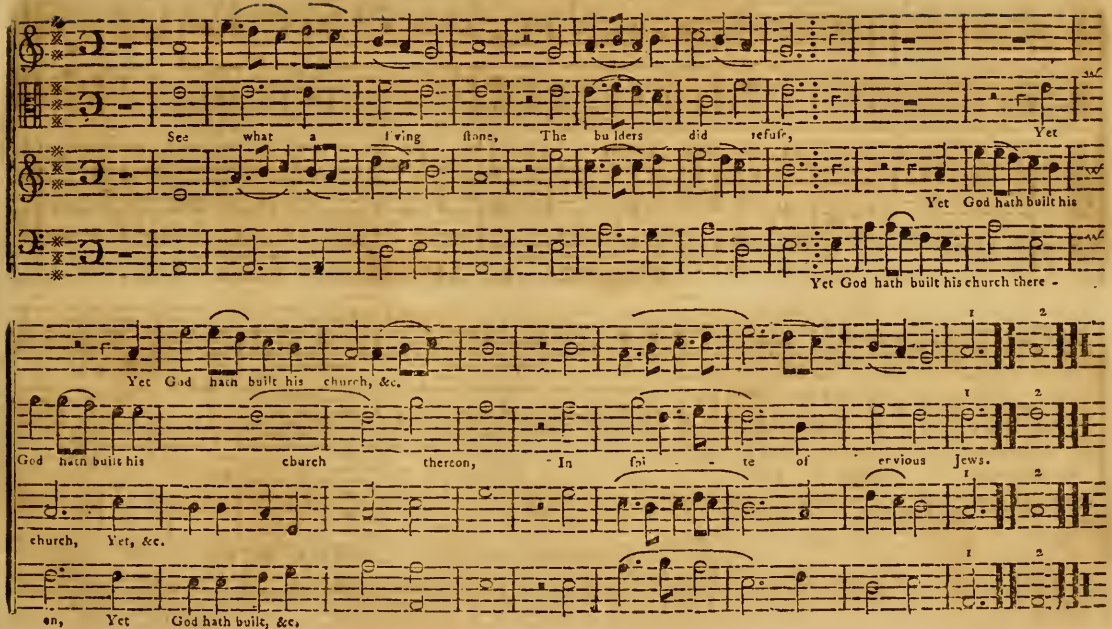


Old Hundred. L. M. Words Anon.



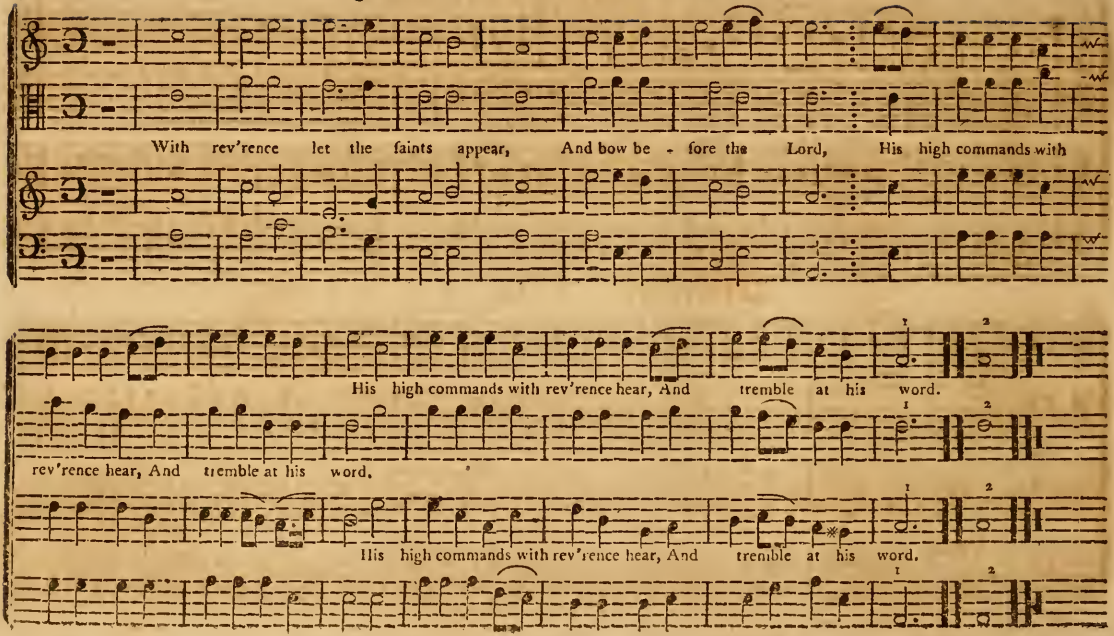
Naples. L. M. Words by Dr. Watts.



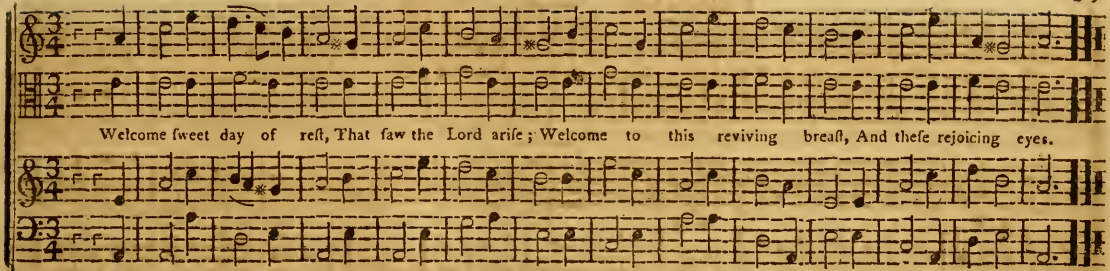

See what a living stone, The builders did refuse, Yet
Yet God hath built his
Yet God hath built his church there -
Yet God hath built his church, &c.
God hath built his church thereon, In spite of pervious Jews.
church, Yet, &c.
on, Yet God hath built, &c.

Fairfield. C. M.

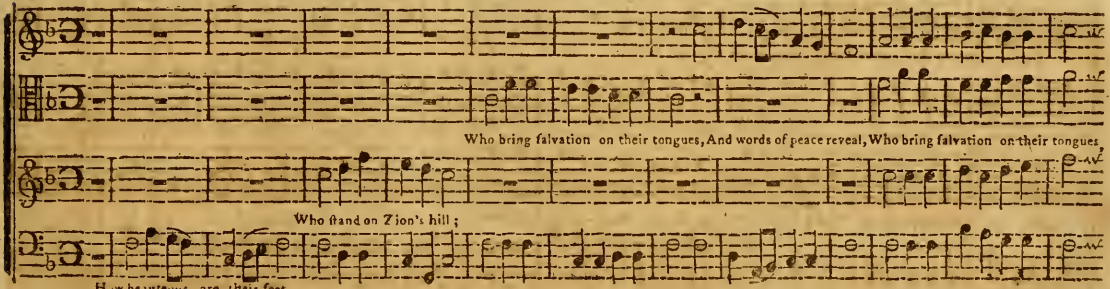
Words by Dr. Watts.

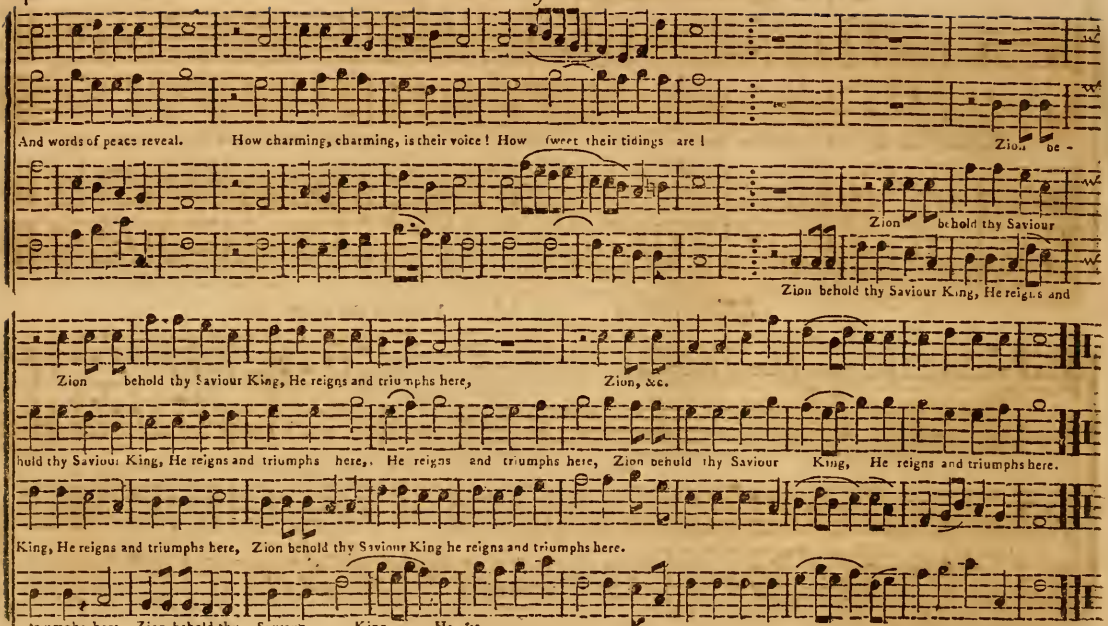


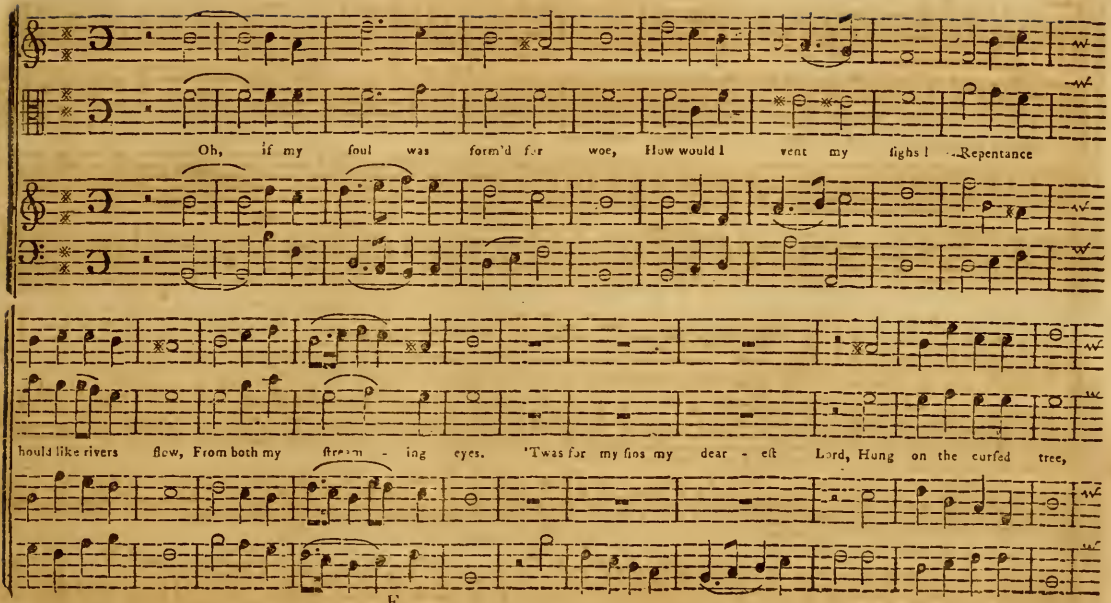
Little Marlborough. S. M. Words by Dr. Watts.



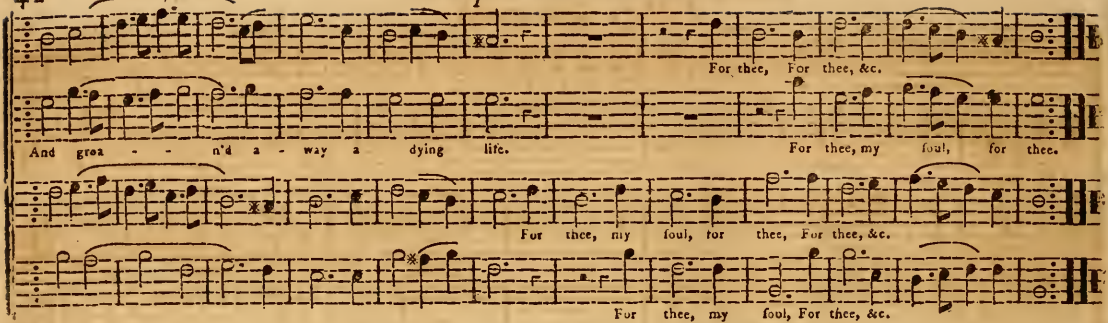
Worcester. S. M. Words by Dr. Watts.




And words of peace reveal. How charming, charming, is their voice! How sweet their tidings are!
Zion be-
Zion behold thy Saviour
Zion behold thy Saviour King, He reigns and
Zion behold thy Saviour King, He reigns and triumphs here,
Zion, &c.
huld thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behuld thy Saviour King, He reigns and triumphs here.
King, He reigns and triumphs here, Zion behold thy Saviour King he reigns and triumphs here.
triumphs here, Zion behold thy Saviour King, He, &c.

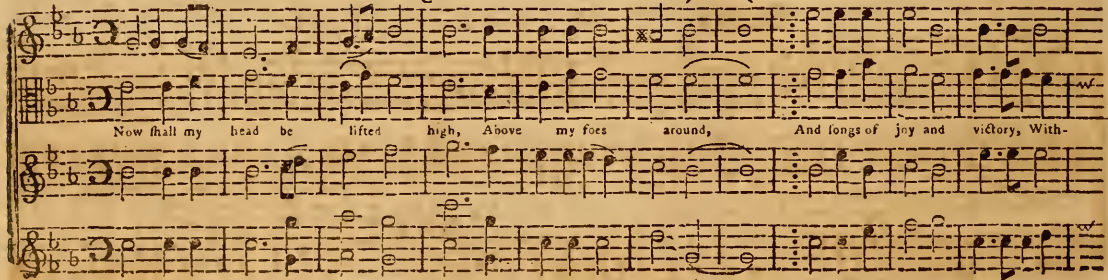

Oh, if my soul was form'd for woe, How would I vent my sighs I Repentance
hould like rivers flow, From both my stream - ing eyes. 'Twas for my sins my dear - est Lord, Hung on the curfed tree,
F

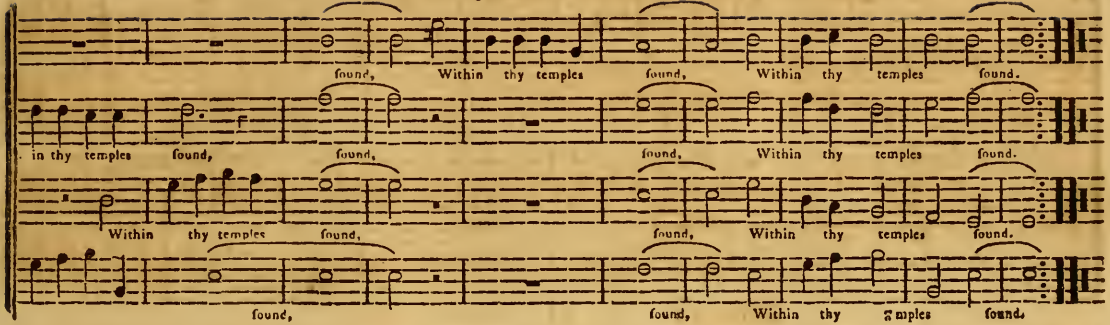
Walpole Continued.



Victory. C. M.

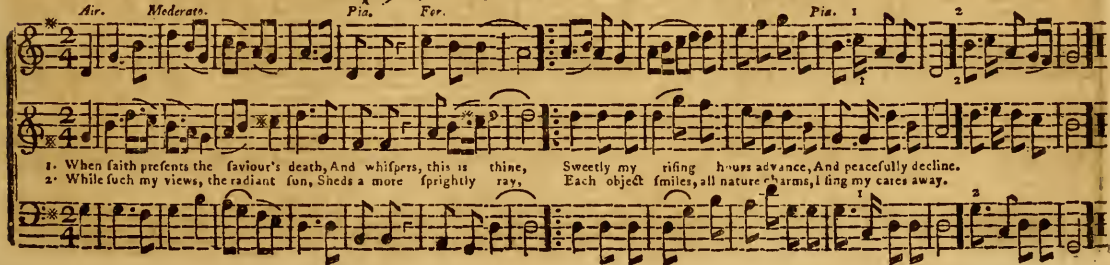
Words by Dr. Watts.



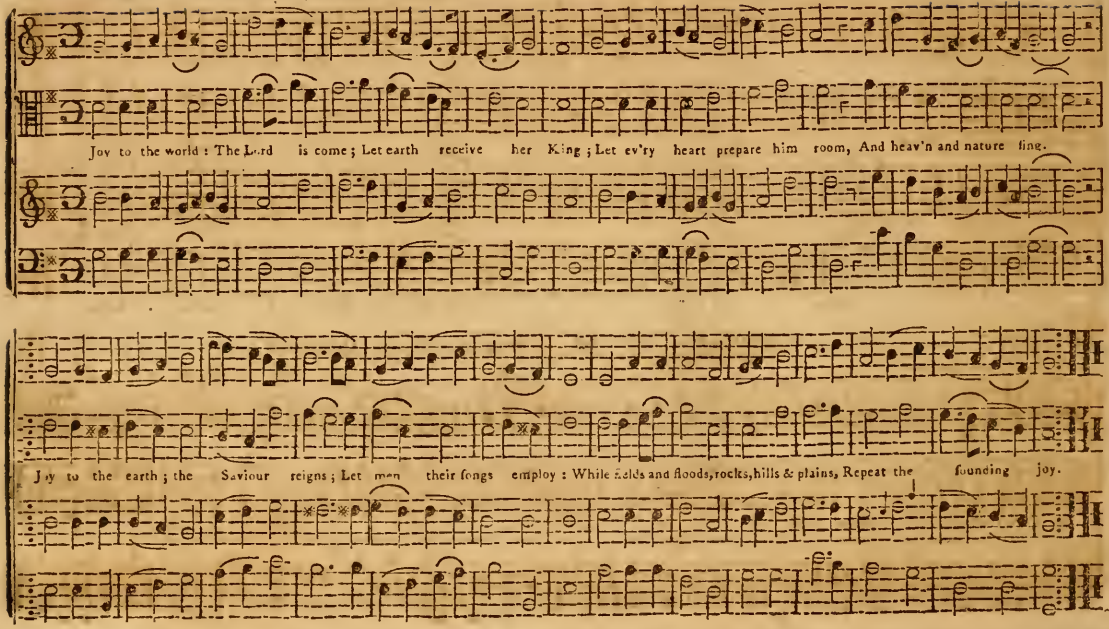


Alpha. C. M.

Words from Hervey's Meditations.

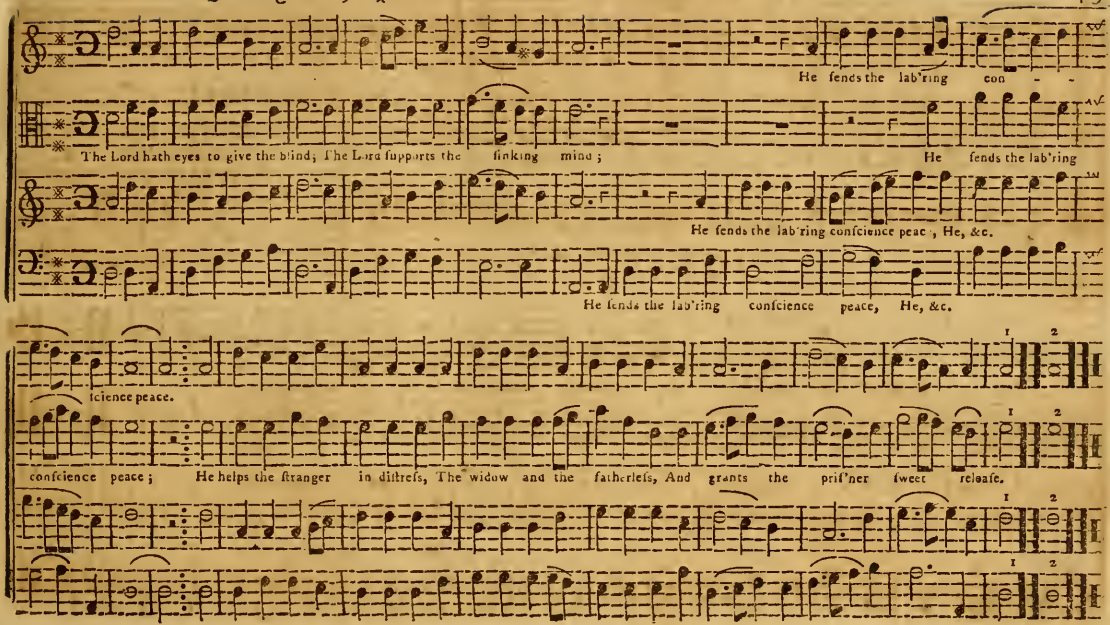


Ninetyeighth Psalm Tune. C. M. Words by Dr. Watts.

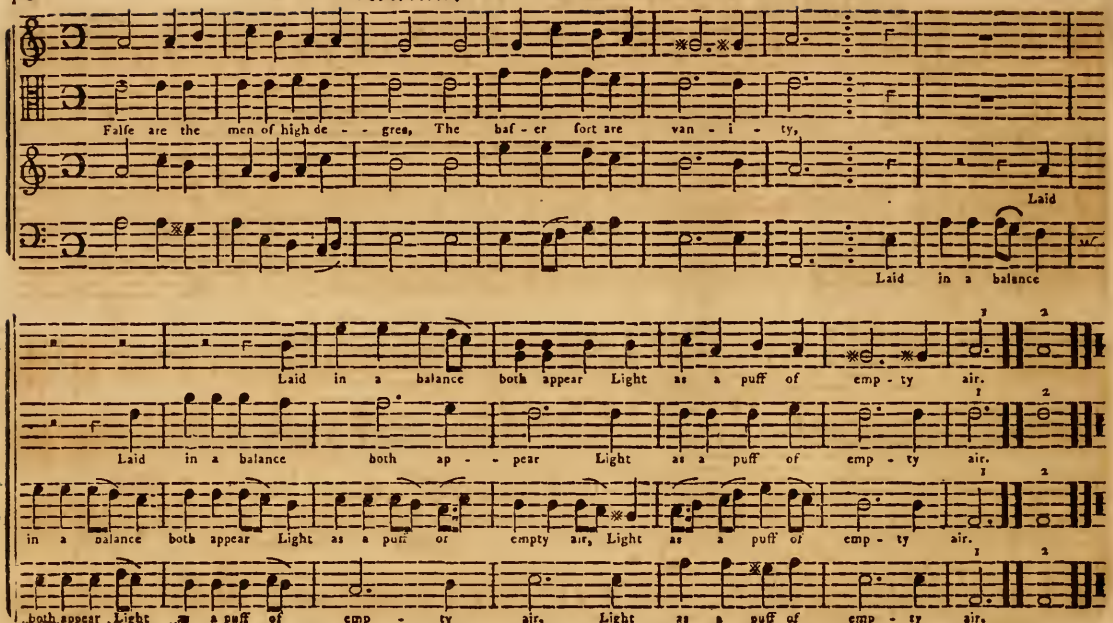


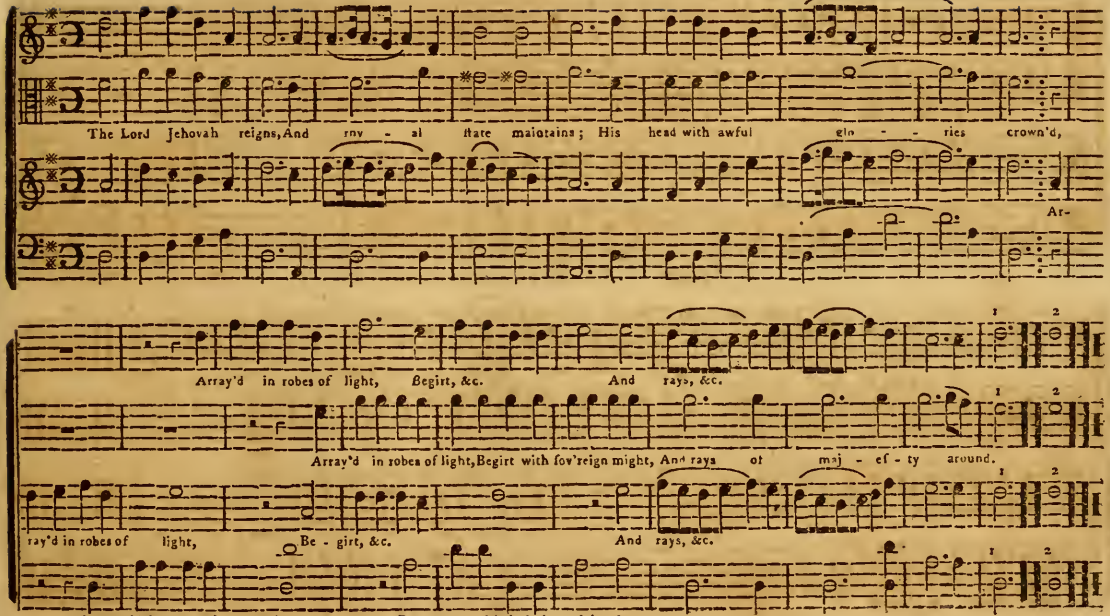
Fortyfirth Pſalm Tune. P. M.

Words by Dr. Watts.



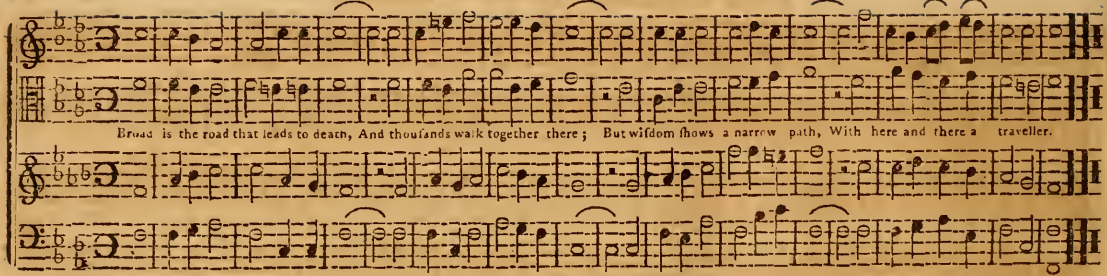
Ruſſia. L. M. Words by Dr. Watts.




The Lord Jehovah reigns, And roy - al state maintains; His head with awful glo - - ries crown'd,
Ar-
Array'd in robes of light, Begirt, &c.
And rays, &c.
Array'd in robes of light, Begirt with sov'reign might, And rays of maj - es - ty around.
ray'd in robes of light, Be - girt, &c.
And rays, &c.
Ar - ray'd in robes of light, Be - girt with sov'reign might, &c.

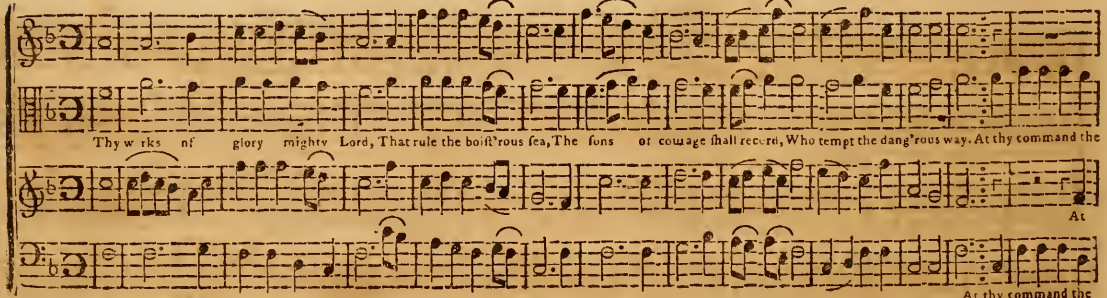
Windham. L. M.

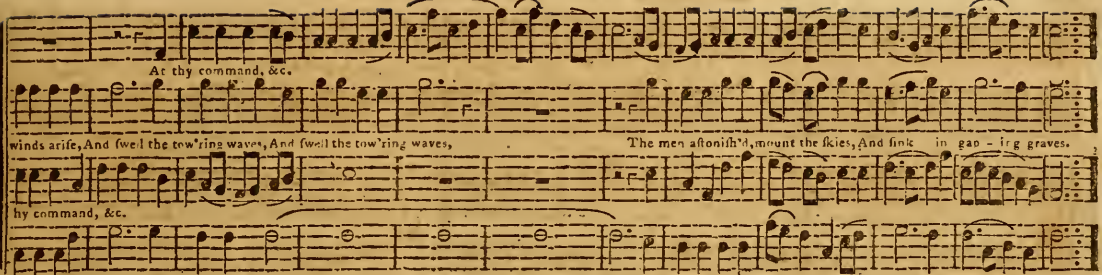
Words by Dr. Watts.



Dean. C. M.

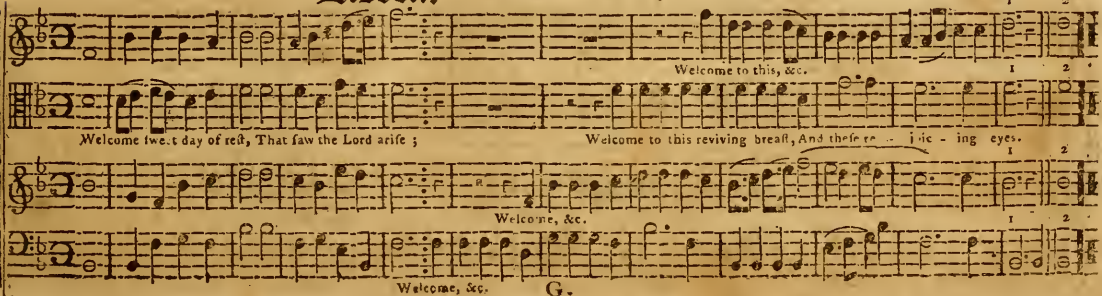
Words by Dr. Watts.





Lisbon. S. M.

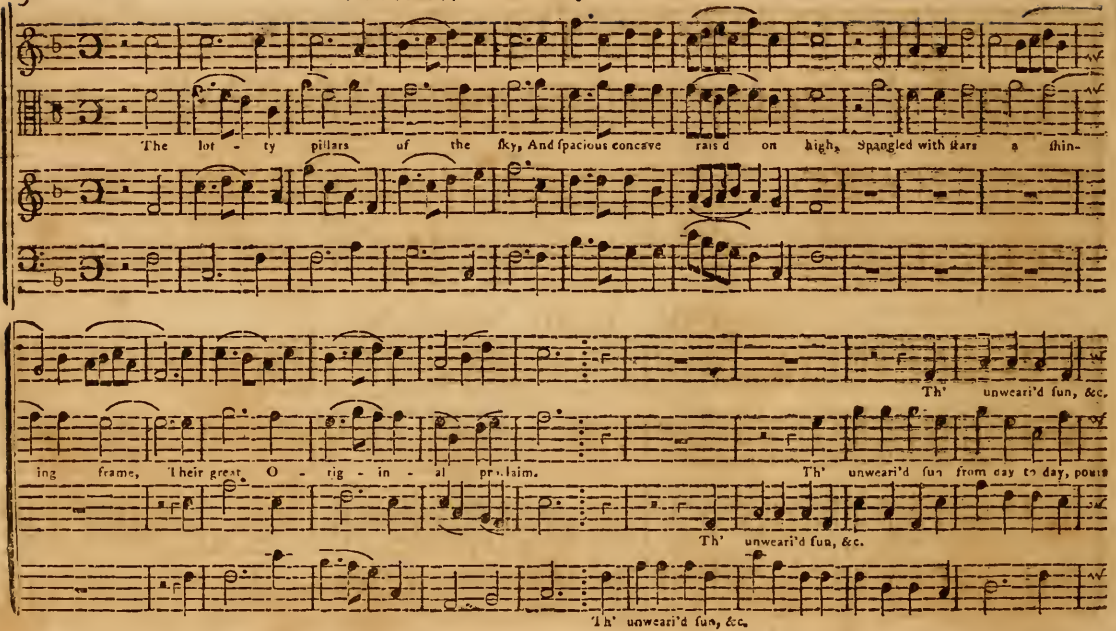
Words by Dr. Watts.

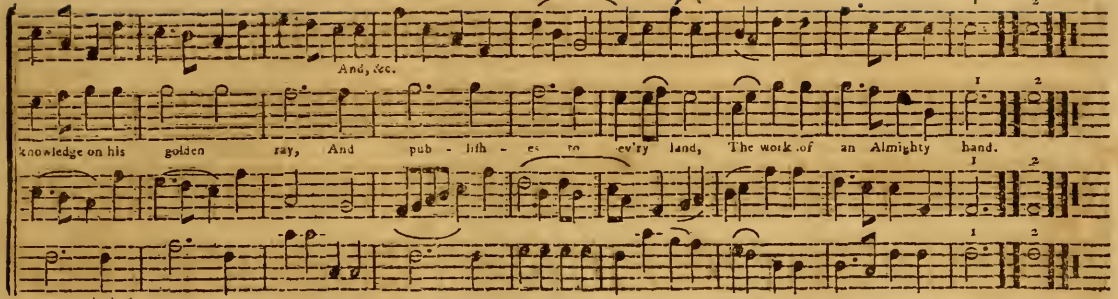


G.

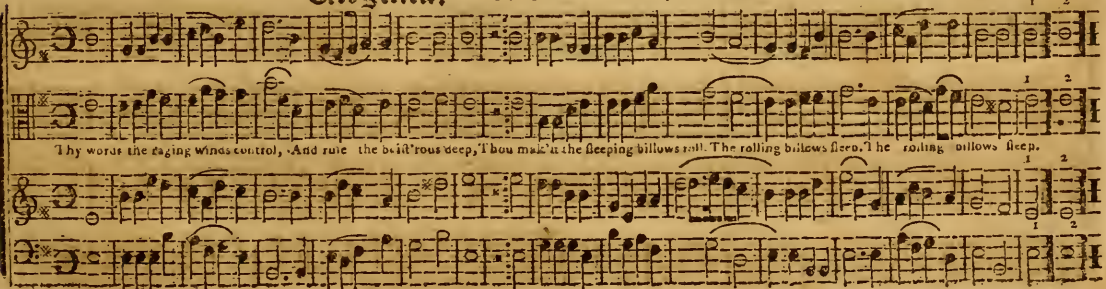
Briſtol. L. M.

Words by Mr. Addiſon.



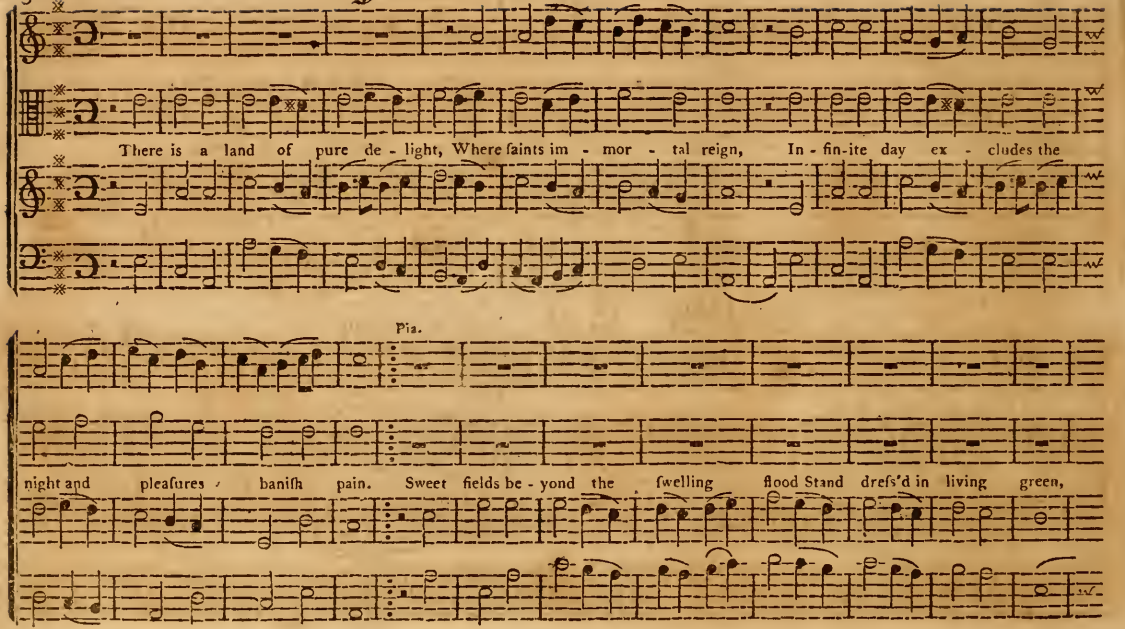


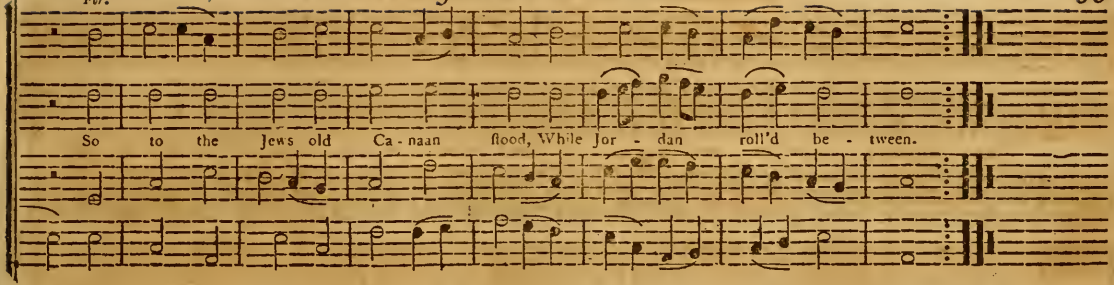
Virginia. C. M. Words by Dr. Watts.



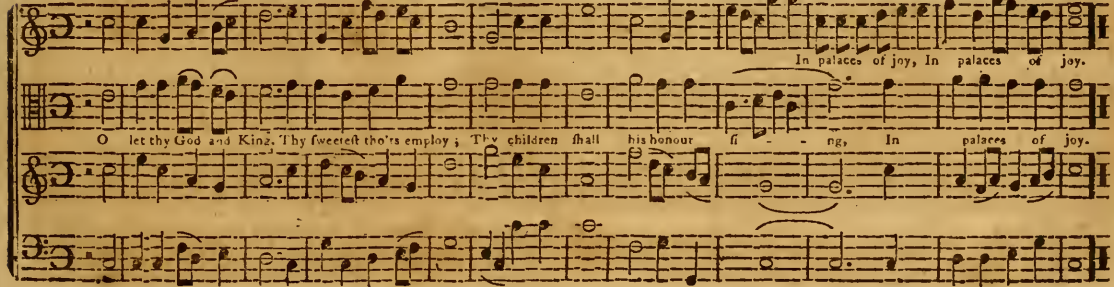
Jordan. C. M.

Words by Dr. Watts.



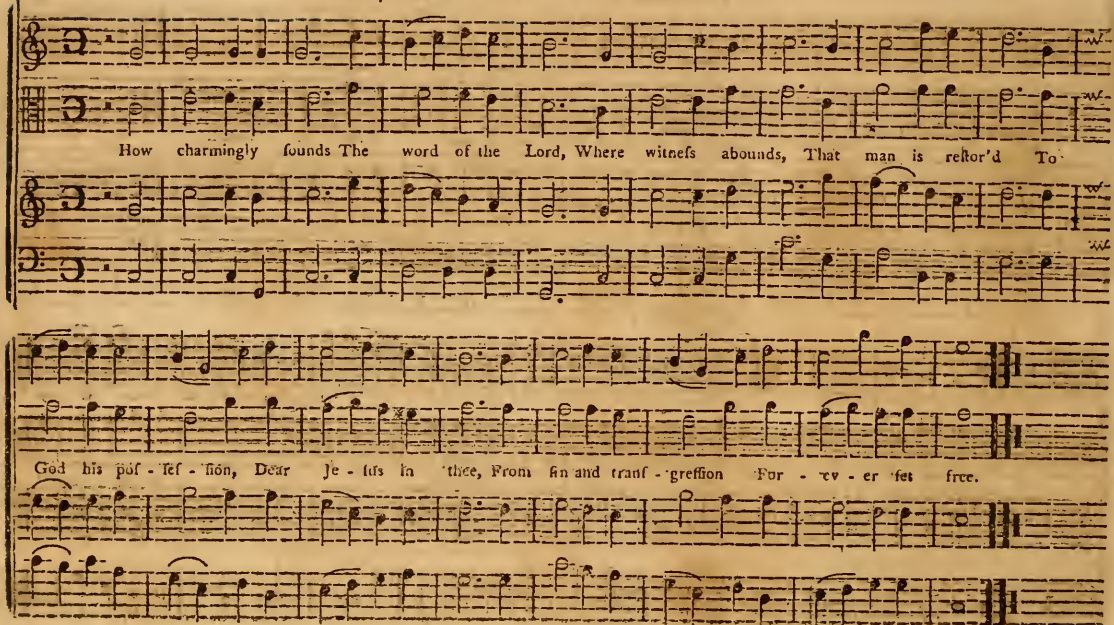


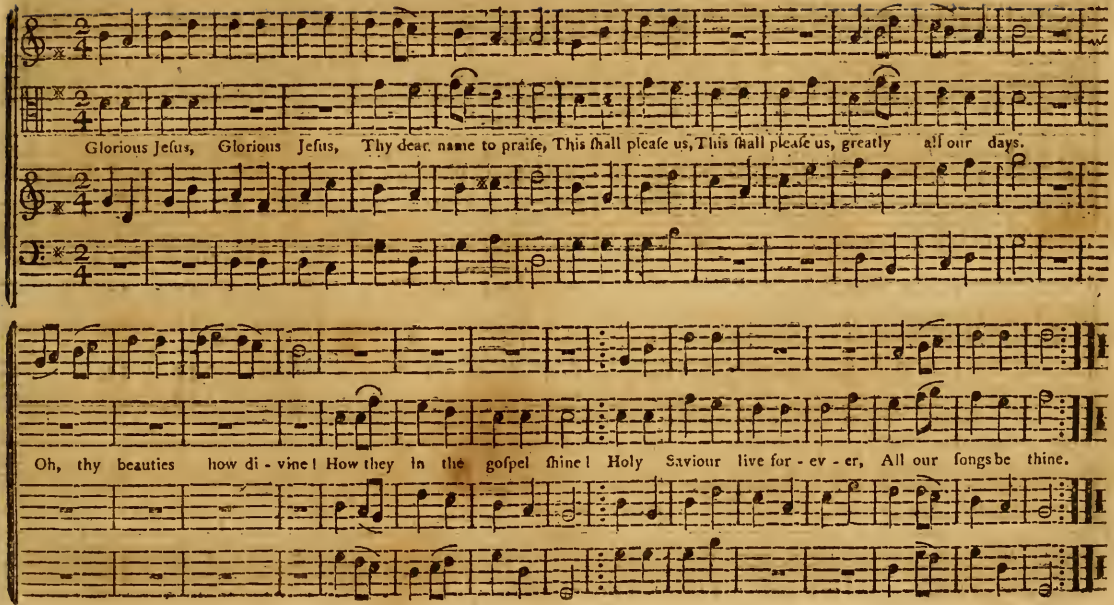
Lisbon. S. M. Words by Dr. Watts.



Madrid. P. M.

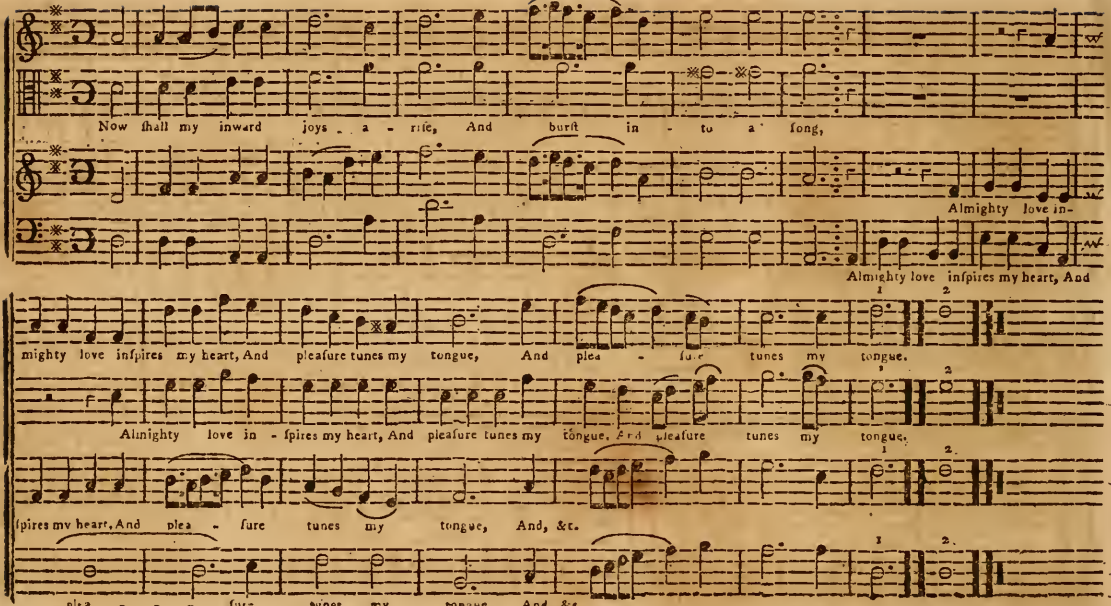
Words by Relly.



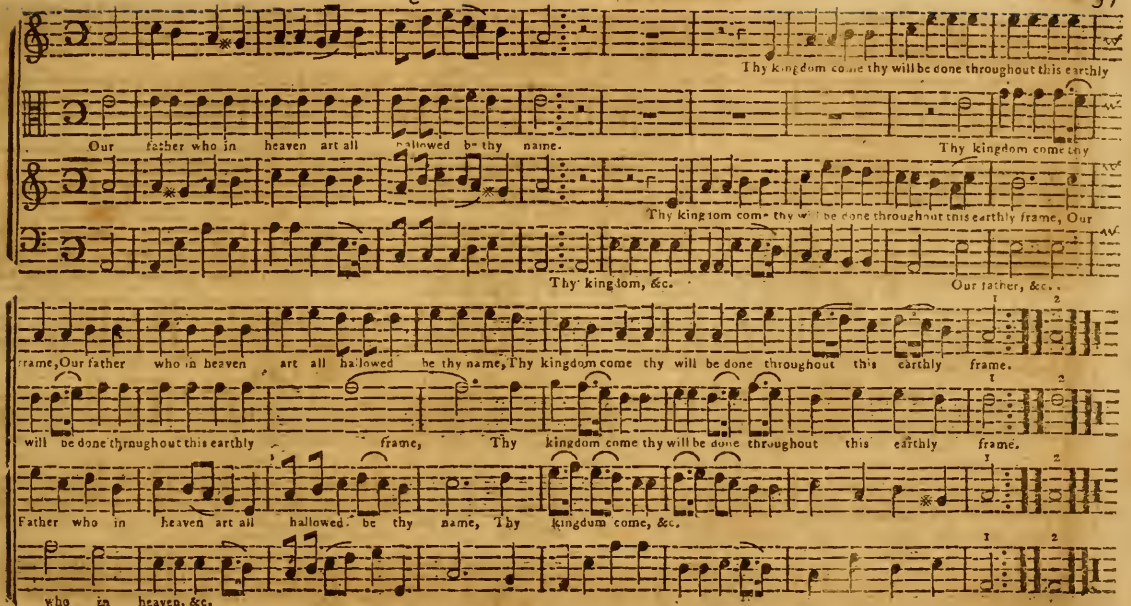

Glorious Jesus, Glorious Jesus, Thy dear name to praise, This shall please us, This shall please us, greatly all our days.
Oh, thy beauties how di - vine! How they in the gospel shine! Holy Saviour live for - ev - er, All our songs be thine.

New-Salem. C. M.

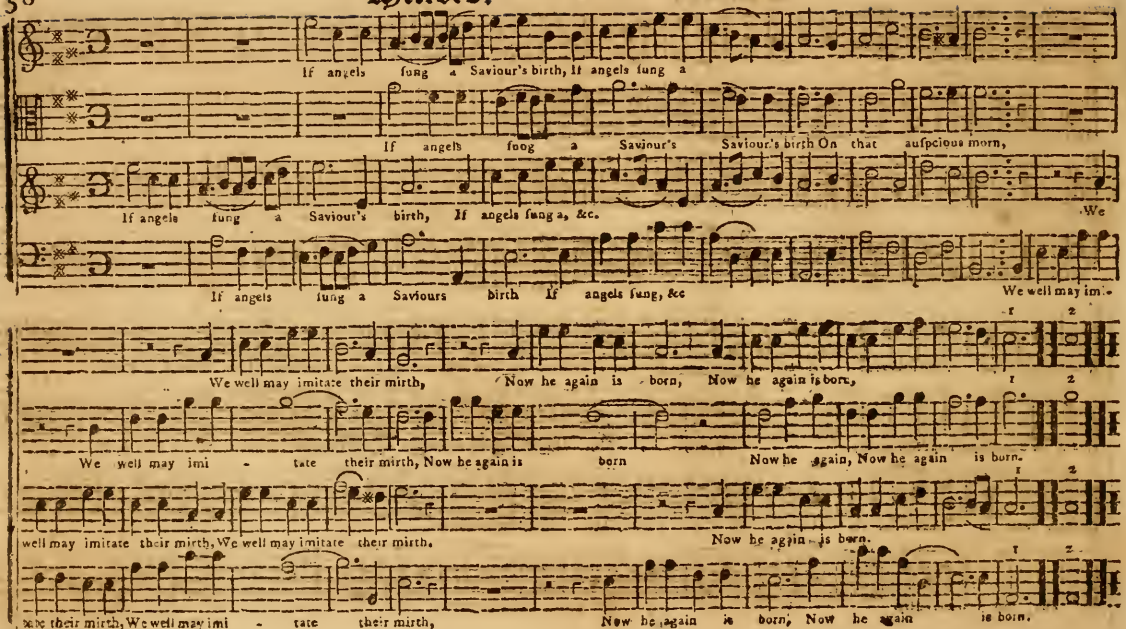
Words by Dr. Watts.

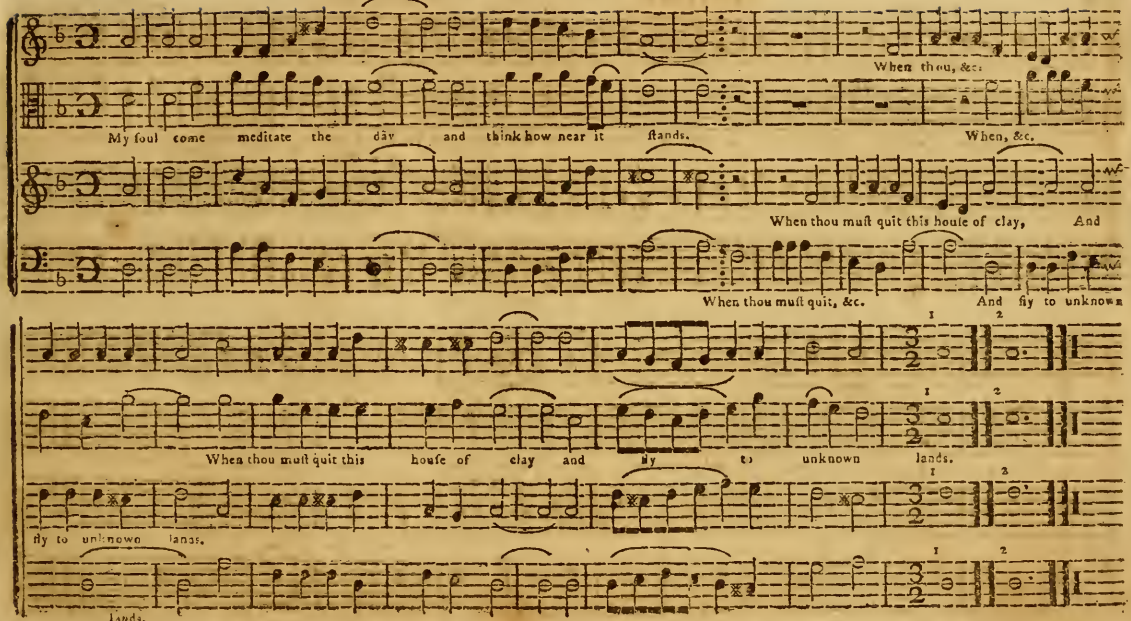


Kittery. C. M. Words by Dr. Watts.

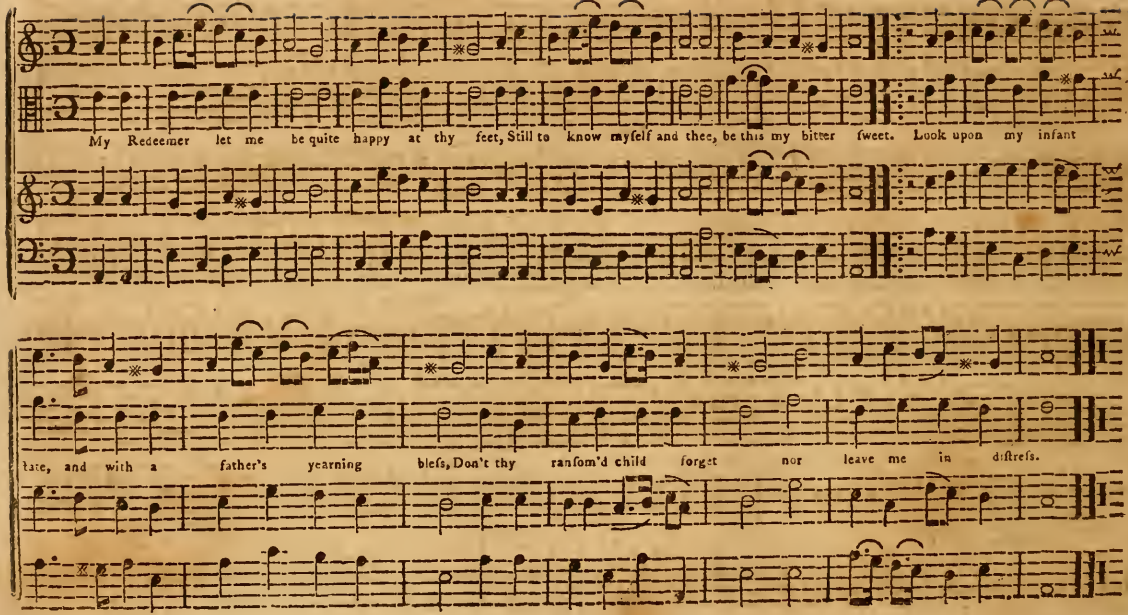


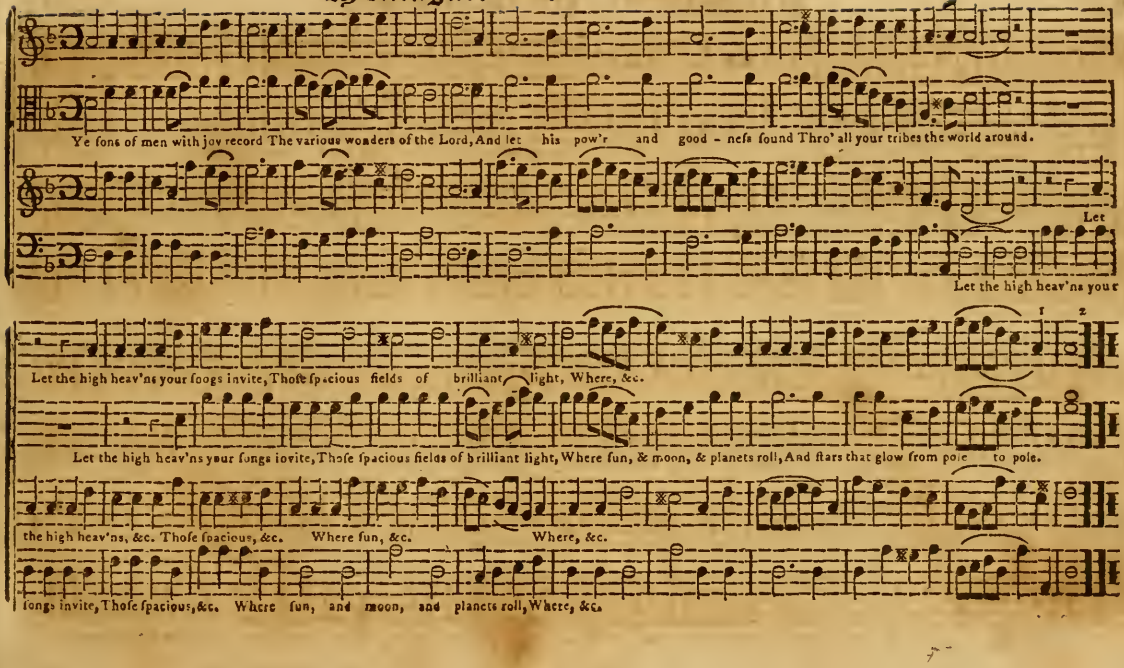
Milford. C. M. Words by Dr. Watts.




When thou, &c.
My soul come meditate the day and think how near it stands.
When, &c.
When thou must quit this house of clay, And
When thou must quit, &c.
And fly to unknown
When thou must quit this house of clay and fly to unknown lands.
fly to unknown lands.
lands.

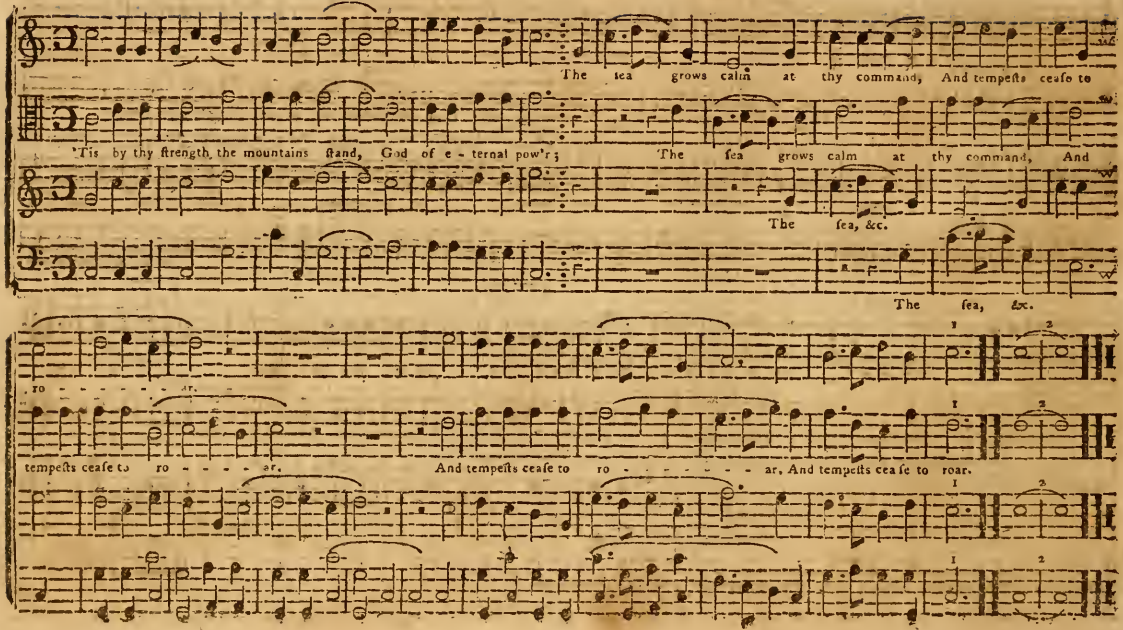
Wendon. P. M. Words by Kelly.



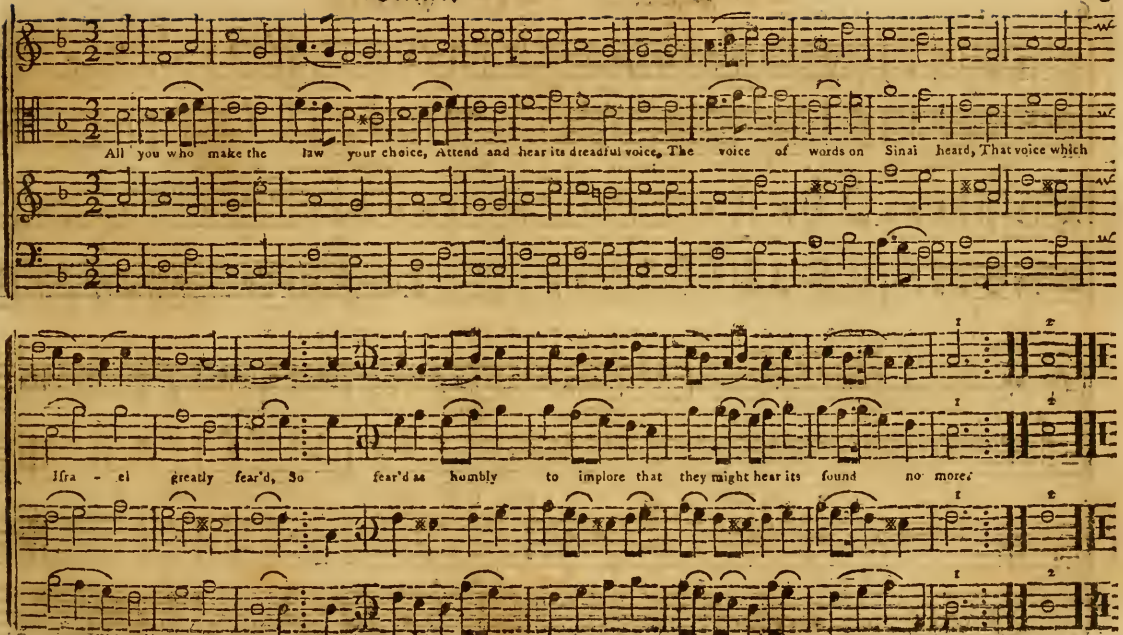

Ye sons of men with joy record The various wonders of the Lord, And let his pow'r and good - ness sound Thro' all your tribes the world around.
Let
Let the high heav'ns your
1 2
Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where, &c.
Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, & moon, & planets roll, And stars that glow from pole to pole.
the high heav'ns, &c. Those spacious, &c. Where sun, &c. Where, &c.
songs invite, Those spacious, &c. Where sun, and moon, and planets roll, Where, &c.

Rainbow. C. M.

Words by Dr. Watts.

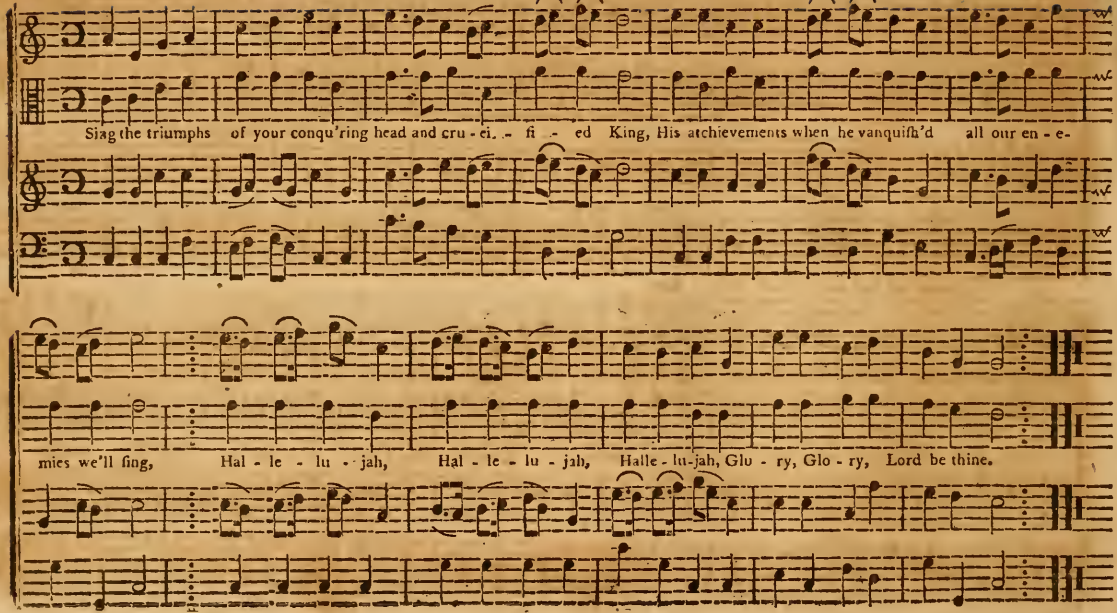


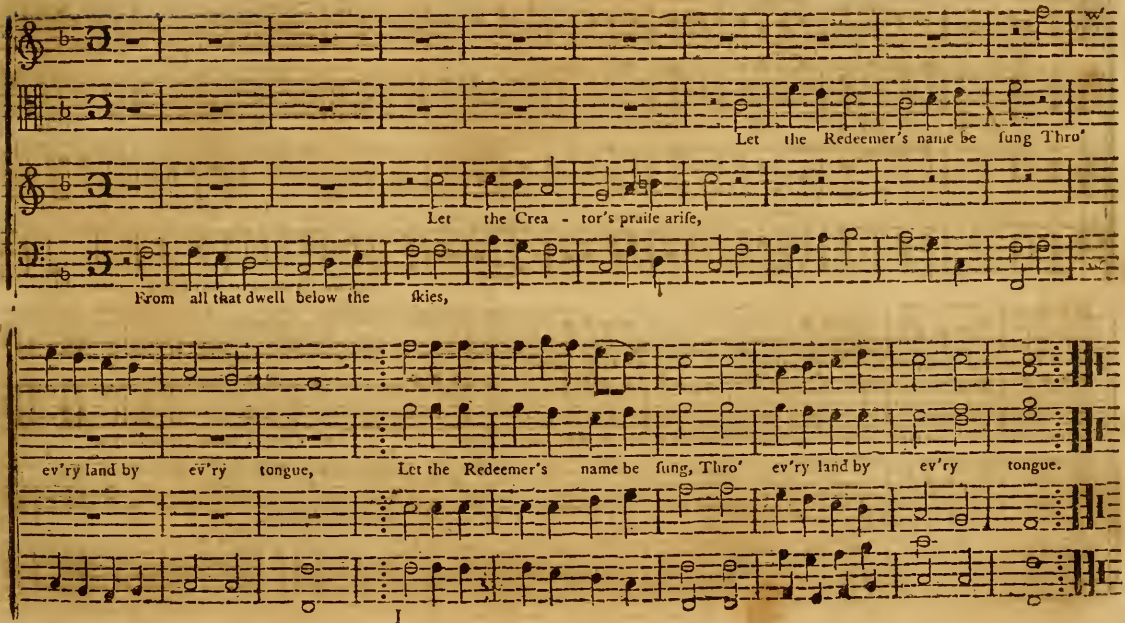
Sinai. P. M. Words by Relly.



Conquest. P. M.

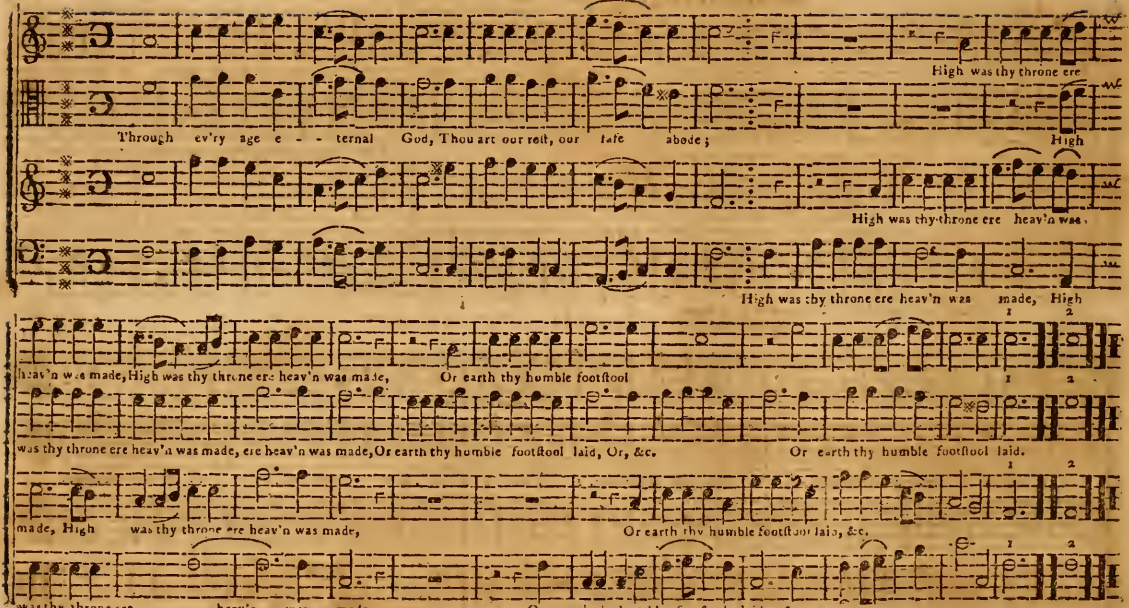
Words by Relly.



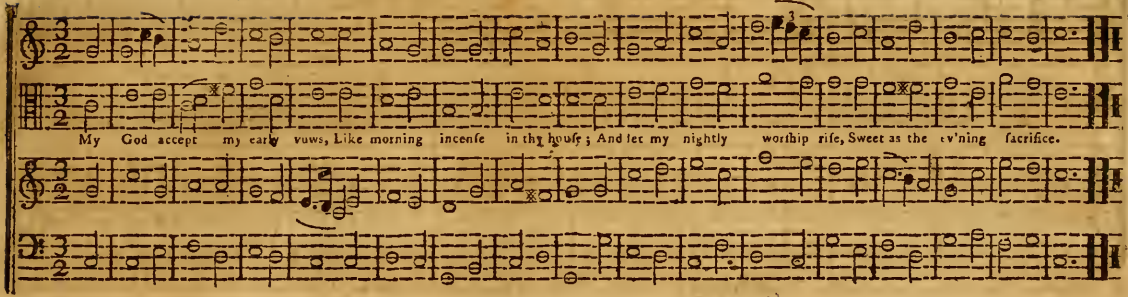

Let the Redeemer's name be ſung Thro'
Let the Crea - tor's praiſe ariſe,
From all that dwell below the ſkies,
ev'ry land by ev'ry tongue, Let the Redeemer's name be ſung, Thro' ev'ry land by ev'ry tongue.

Stratfield. L. M.

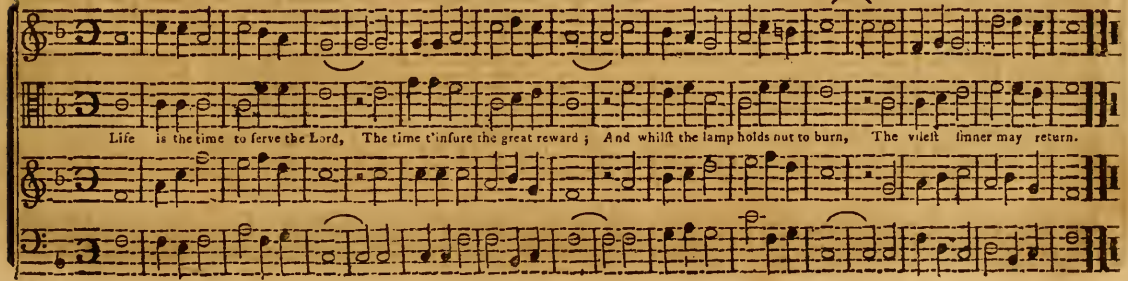
Words by Dr. Watts.



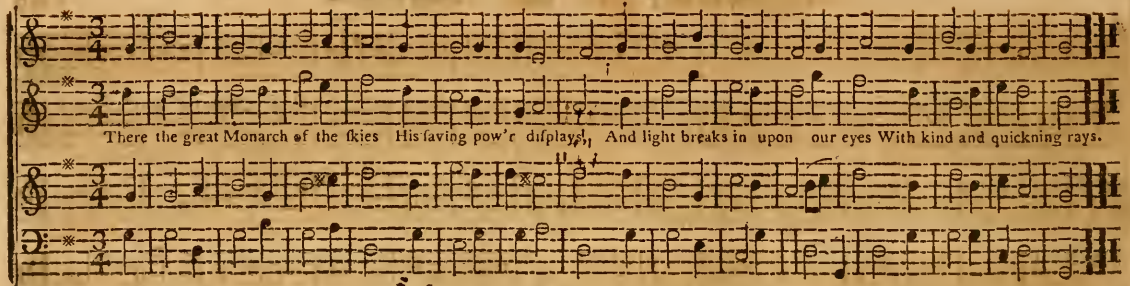
Winchester. L. M. Words by Dr. Watts.



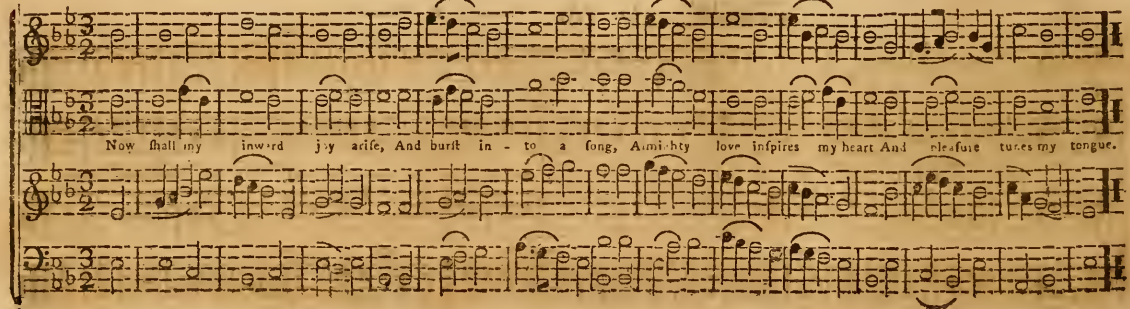
Wells. L. M. Words by Dr. Watts.

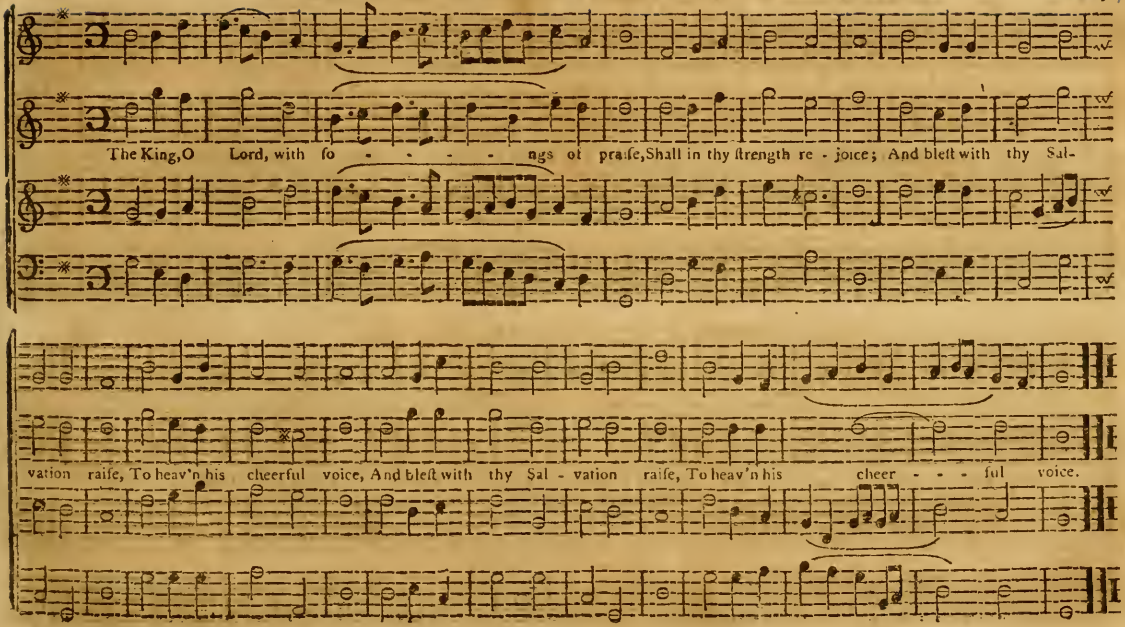


Namure. C. M. Words by Dr. Watts.



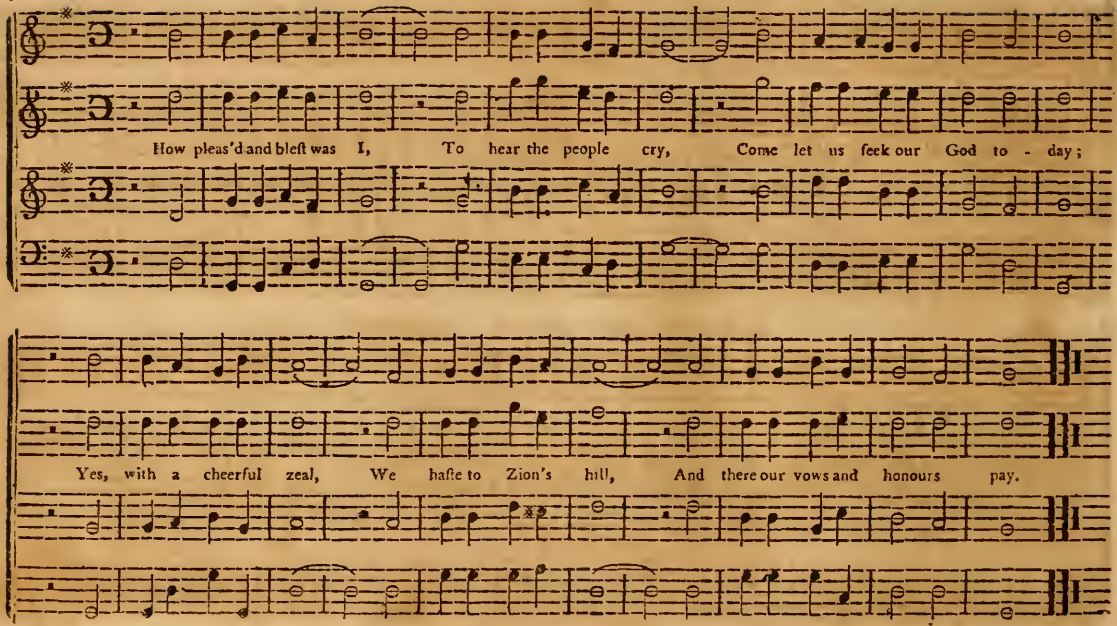
Africa. C. M. Words by Dr. Watts.




The King, O Lord, with so - - - - - ngs of praise, Shall in thy strength re - joice; And blest with thy Sal-
vation raise, To heav'n his cheerful voice, And blest with thy Sal - vation raise, To heav'n his cheer - - - ful voice.

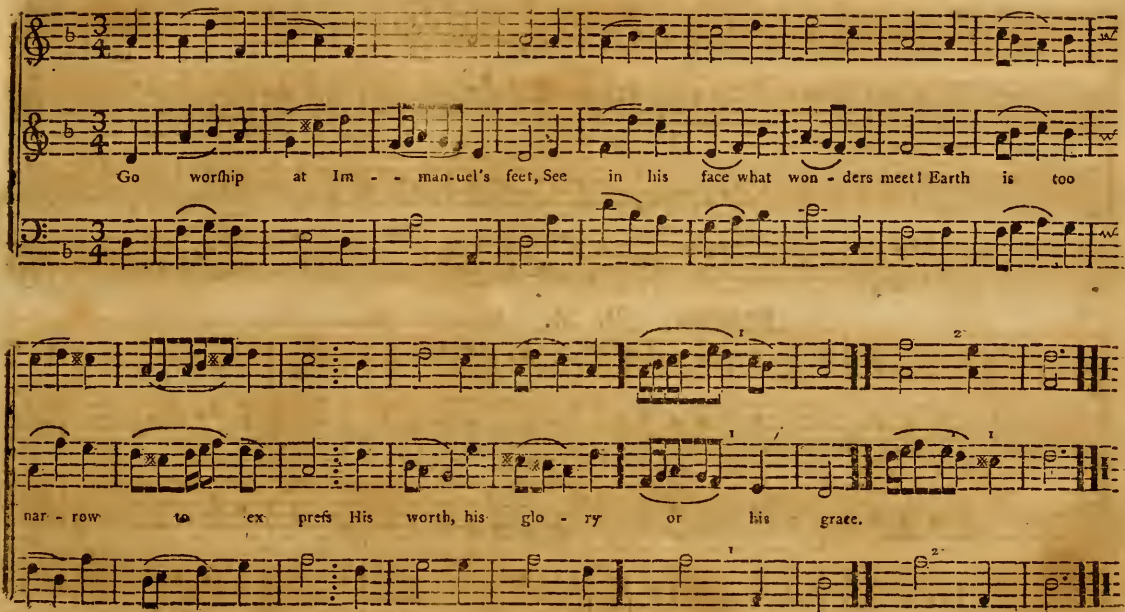
Dalston. P. M.

Words by Dr. Watts. N. B. This tune should be pitched on E.

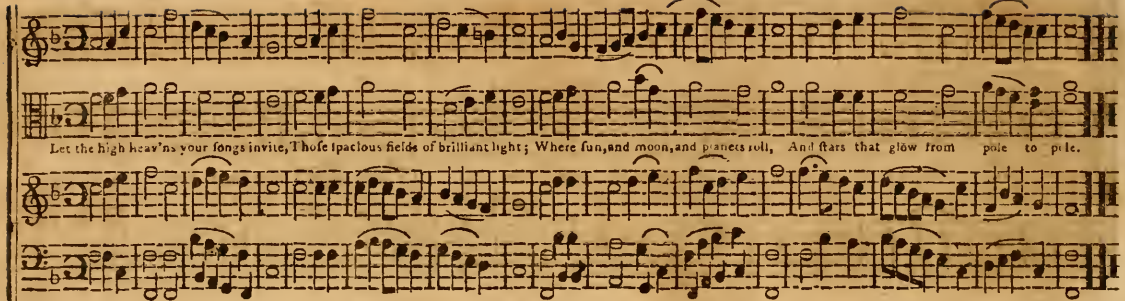


Virginia. L. M.

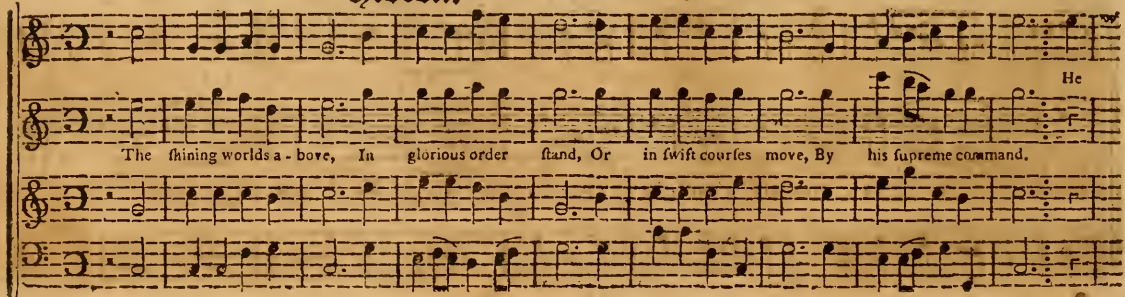
Words by Dr. Watts.

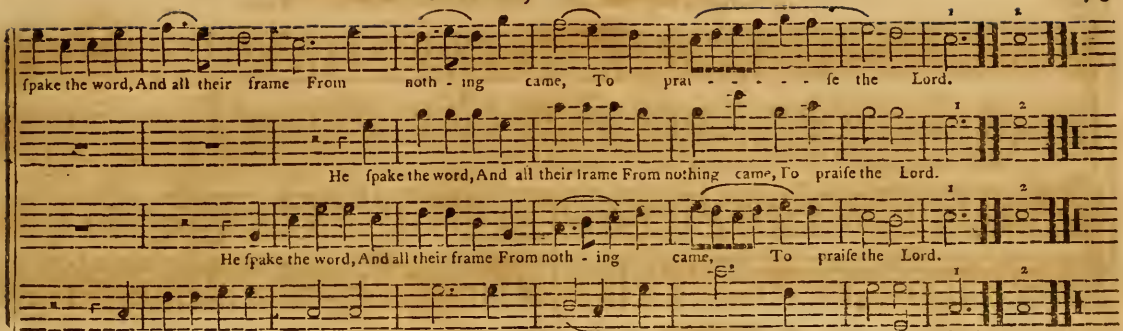


Chester. L. M. Words by Dr. Watts.



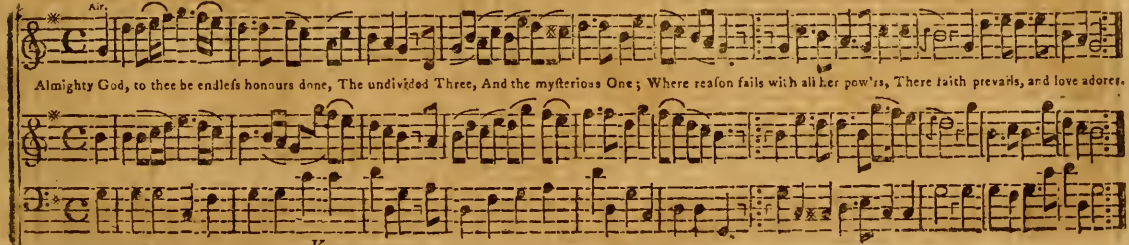
Hebron. P. M. Words by Dr. Watts.



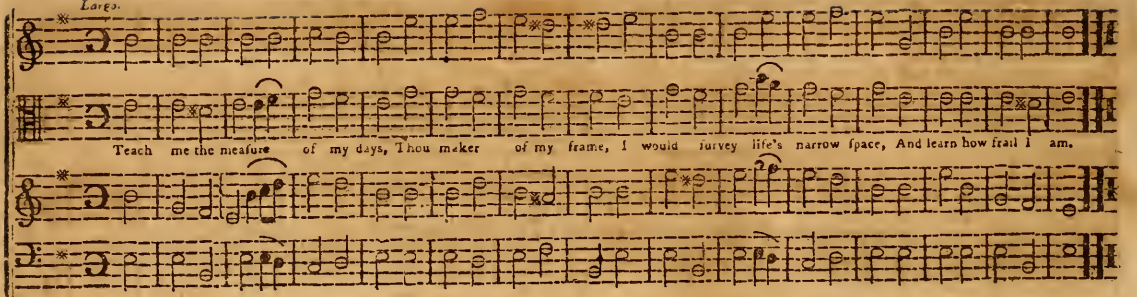


Weſtford. P. M.

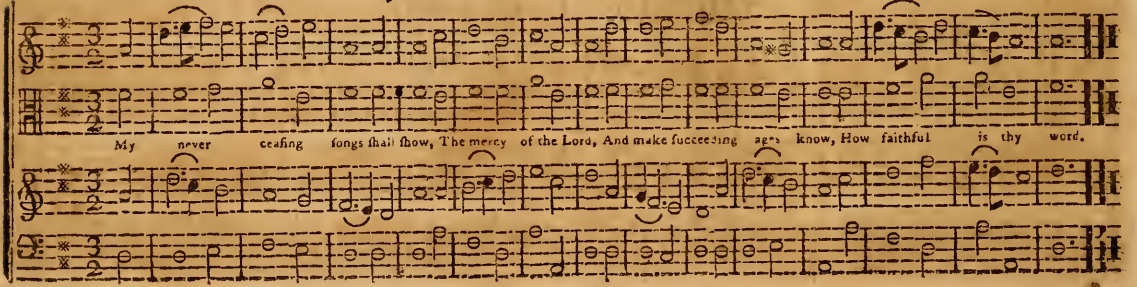
Words by Dr. Watts.

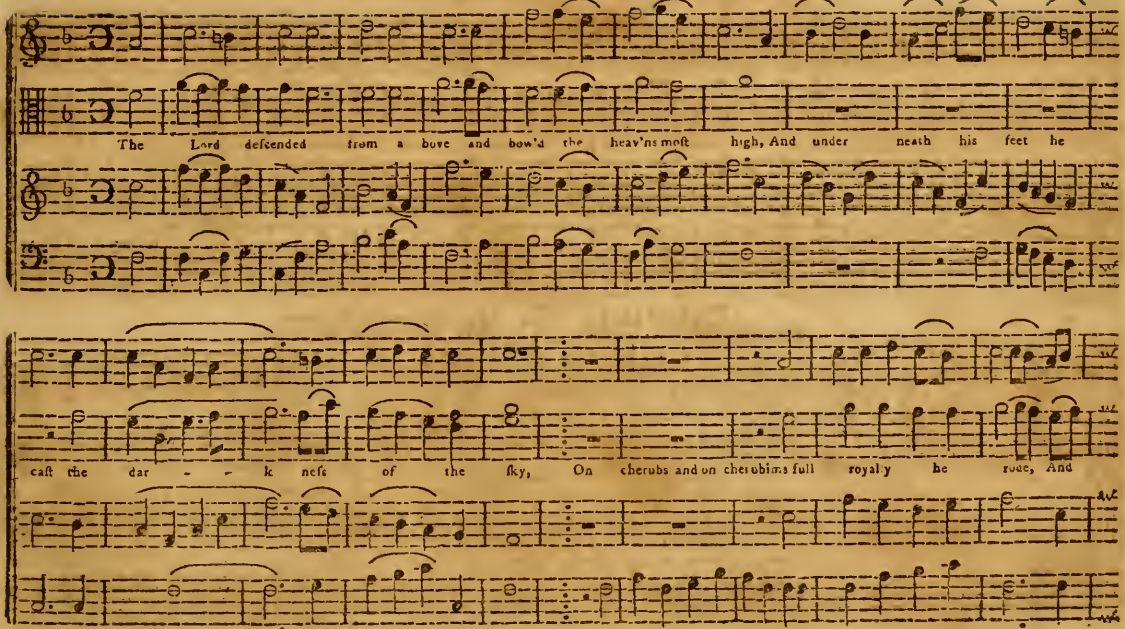


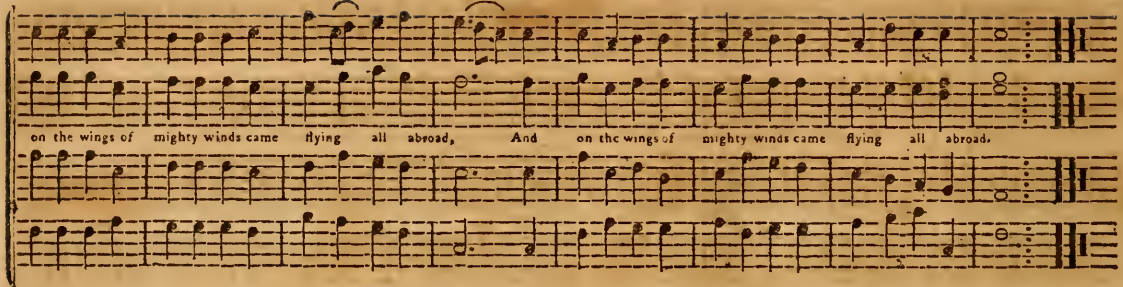
Bangor. C. M. Words by Dr. Watts.



Colchester *New.* C. M. Words by Dr. Watts.

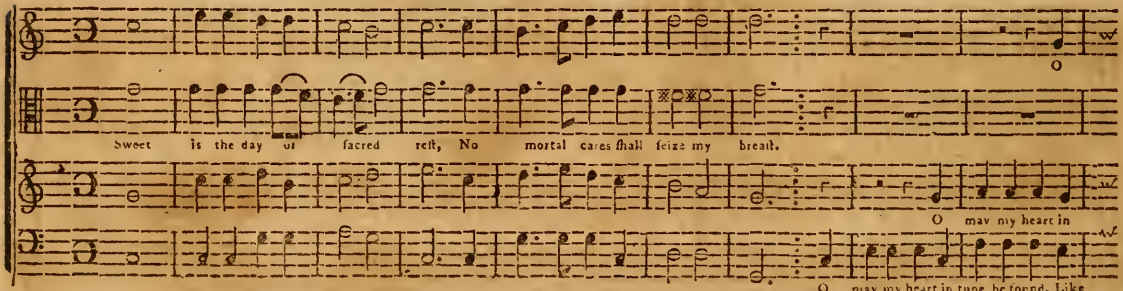


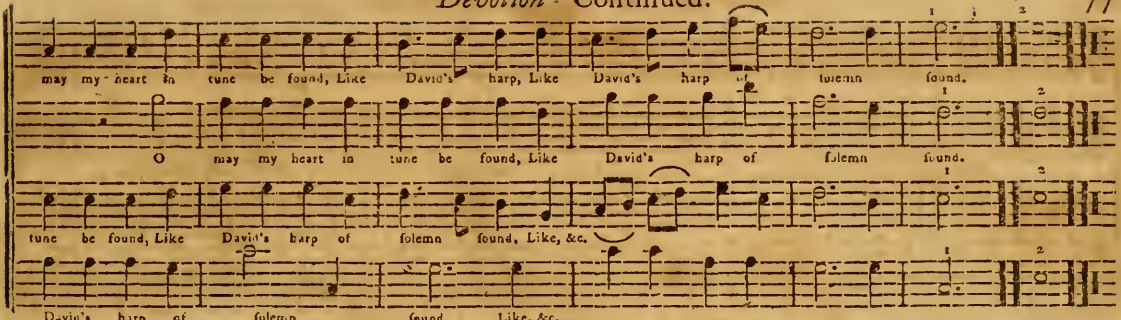

The Lord descended from above and bow'd the heav'ns most high, And under neath his feet he
cast the dar - - k nesse of the sky, On cherubs and on cherubims full royally he rode, And



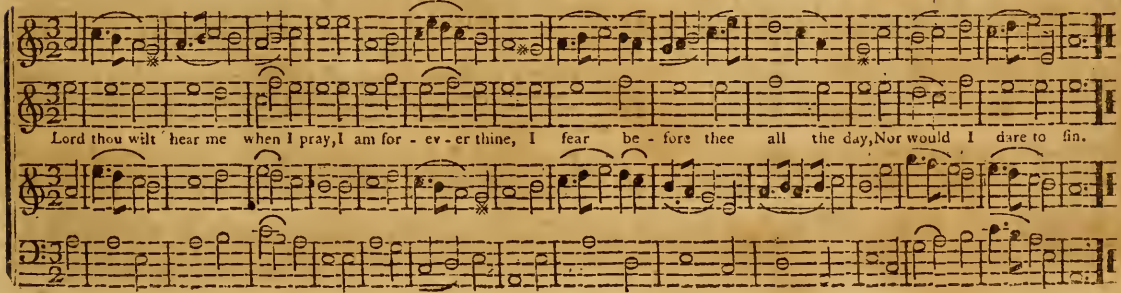
Devotion. L. M.

Words by Dr. Watts.

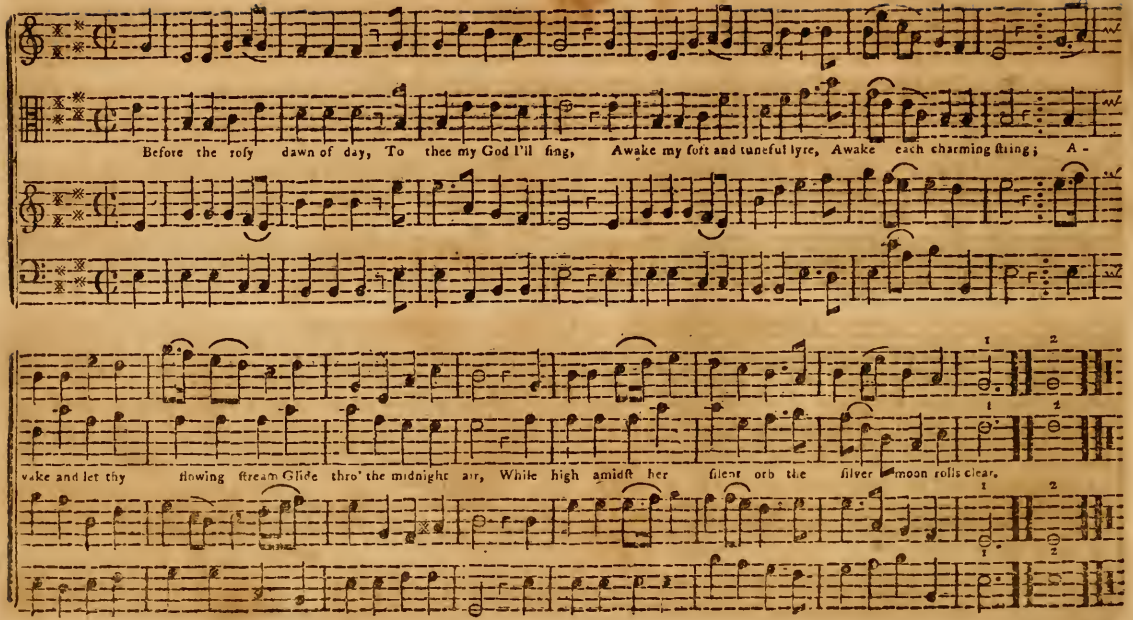




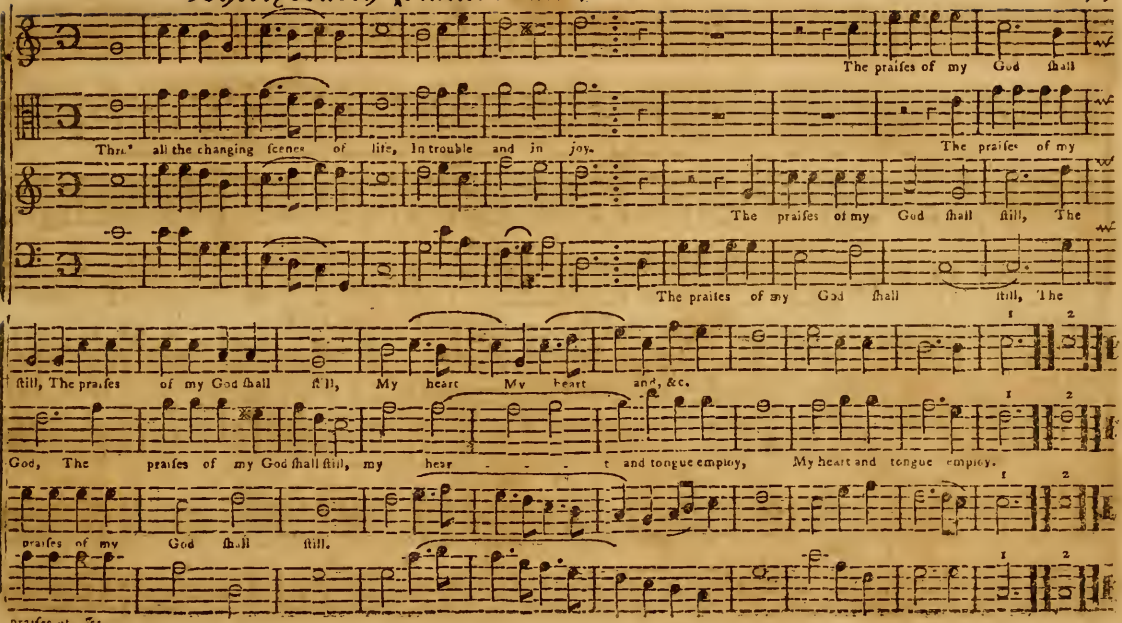
Buckingham. C. M. Words by Dr. Watts.



Enfield. C. M. Words Anon.

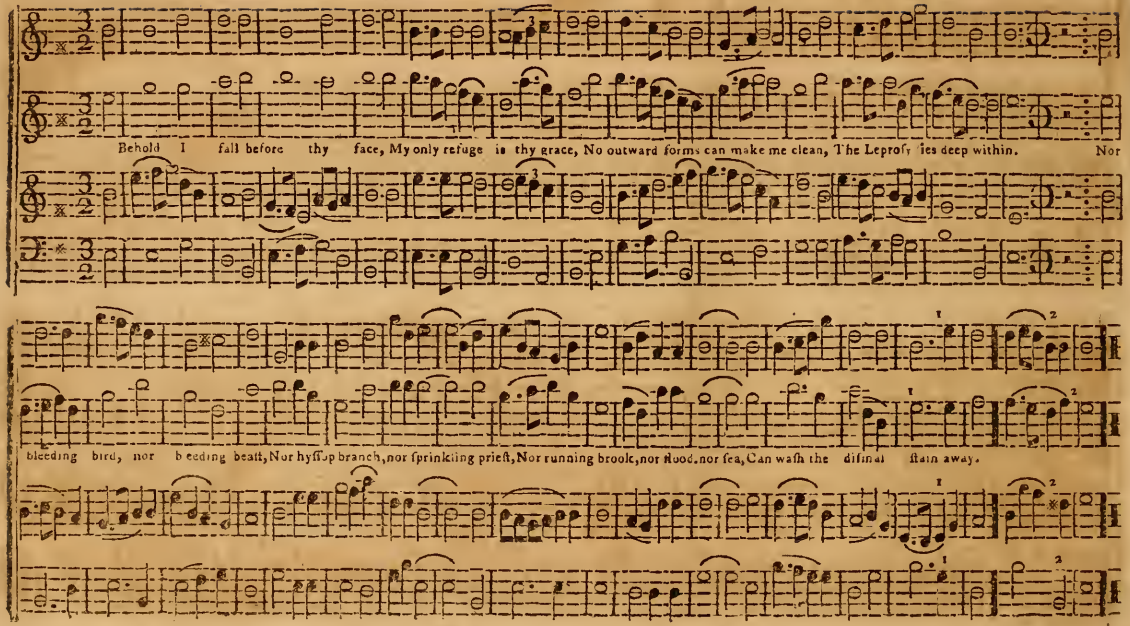


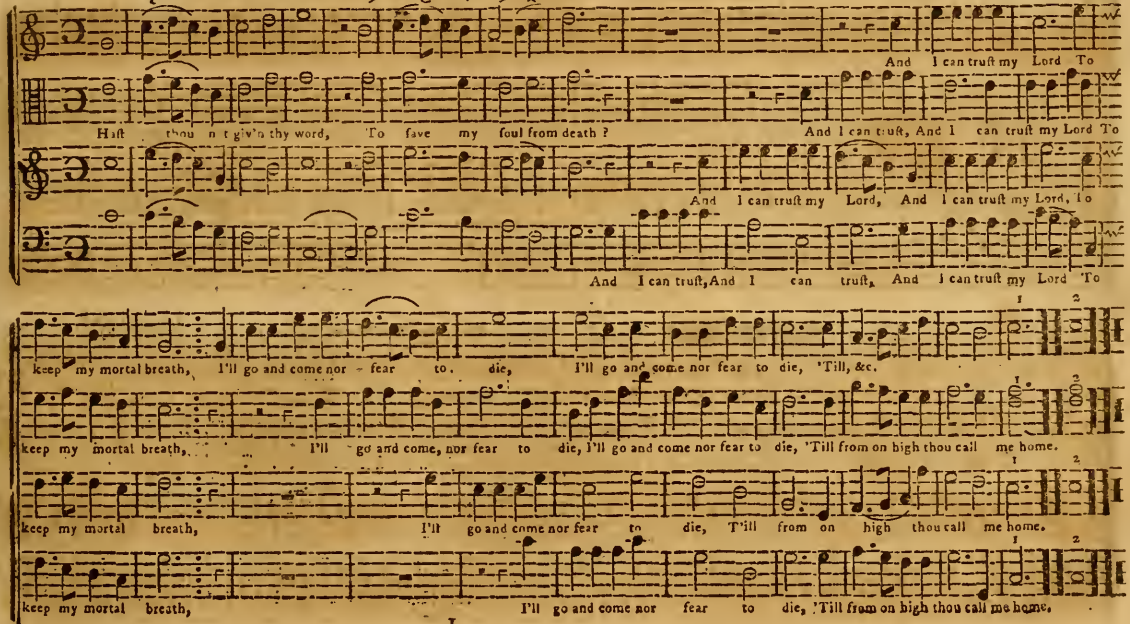
Thirtyfourth Psalm Tune. C. M. Words by Tate and Brady.



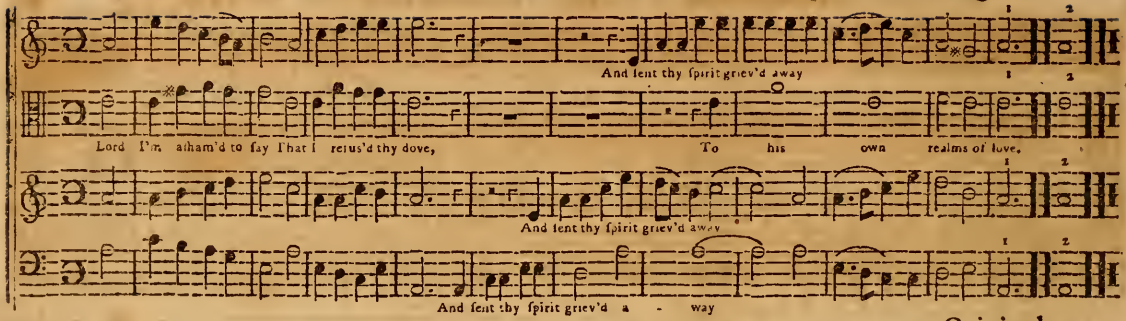
Balloon. L. M.

Words by Dr. Watts.

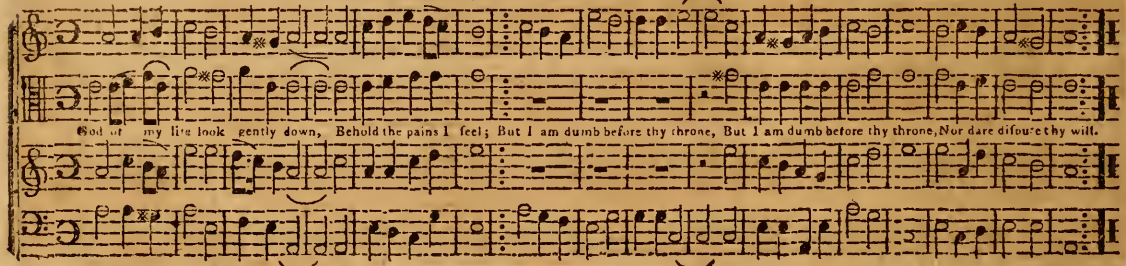


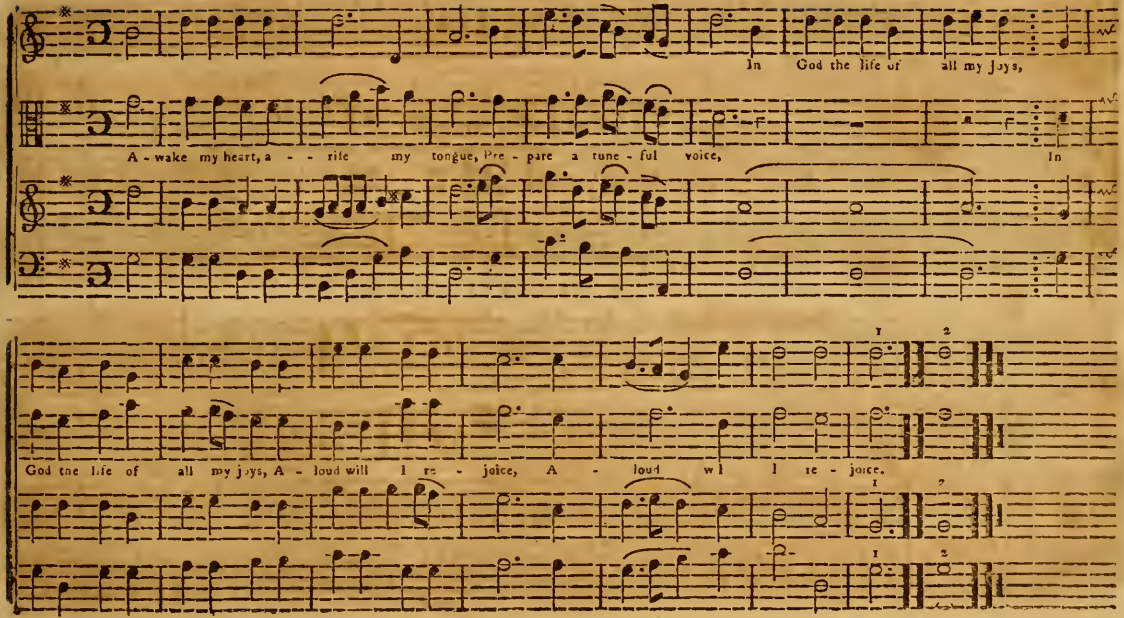

And I can truſt my Lord To
Haſt thou n t giv'n thy word, To ſave my ſoul from death ?
And I can truſt, And I can truſt my Lord To
And I can truſt my Lord, And I can truſt my Lord, To
And I can truſt, And I can truſt, And I can truſt my Lord To
keep my mortal breath, I'll go and come nor fear to die, I'll go and come nor fear to die, 'Till, &c.
keep my mortal breath, I'll go and come, nor fear to die, I'll go and come nor fear to die, 'Till from on high thou call me home.
keep my mortal breath, I'll go and come nor fear to die, 'Till from on high thou call me home.
keep my mortal breath, I'll go and come nor fear to die, 'Till from on high thou call me home.

Contrition. S. M. Words from Dr. Watts's Lyric Poems. Original.



Submission. C. M. Words by Dr. Watts. Original.

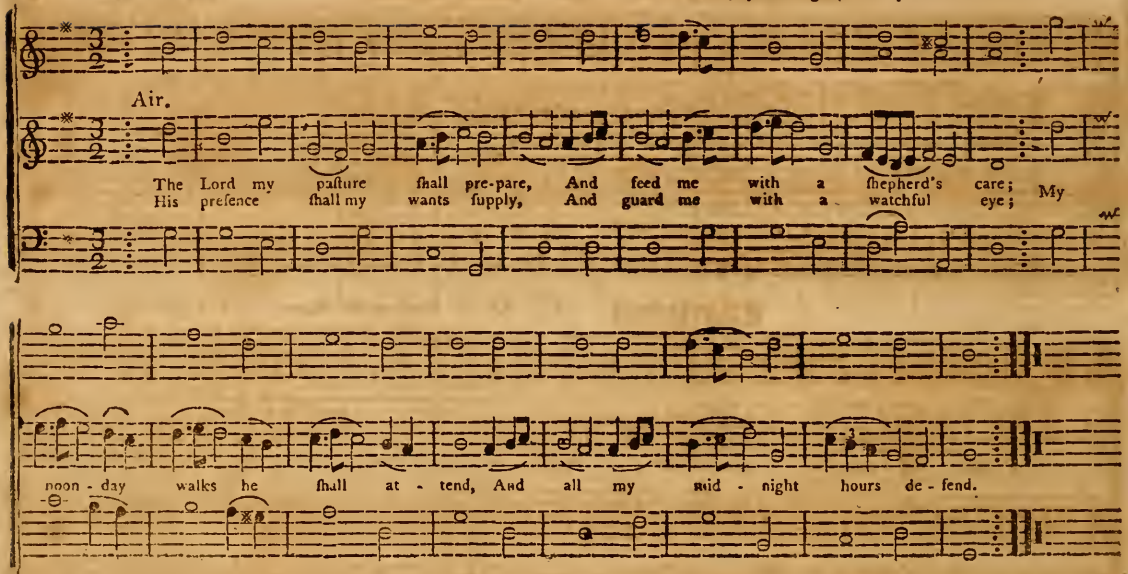



In God the life of all my joys,
A - wake my heart, a - - rife my tongue, Pre - pare a tune - ful voice, In
God the life of all my joys, A - loud will I re - joice, A - loud will I re - joice.

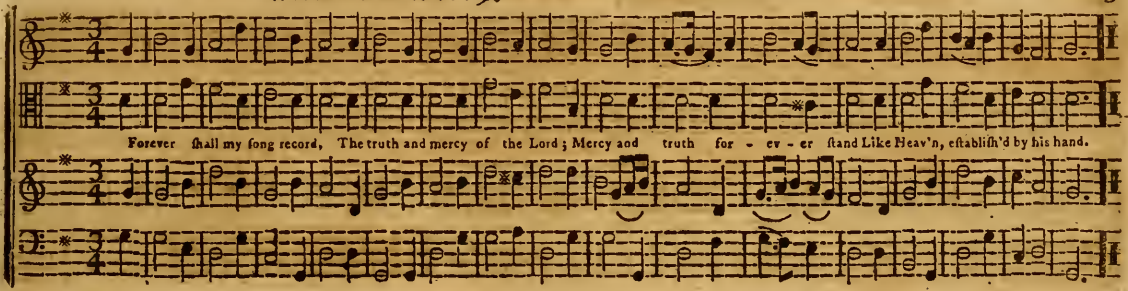
Cumberland. P. M.

Words Anon.

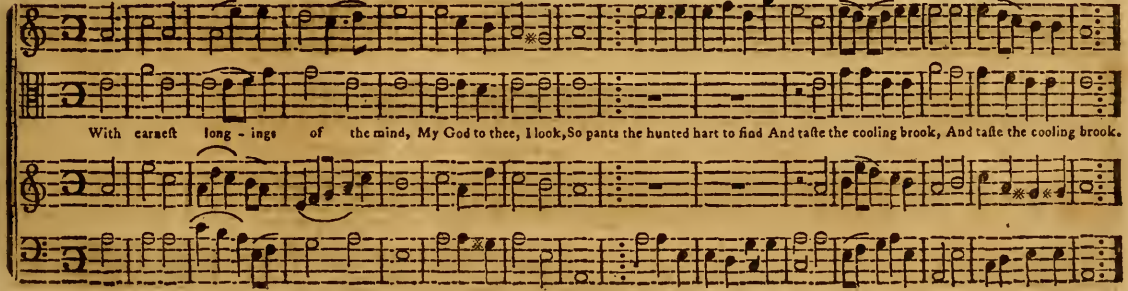
N. B. This tune may be ſung in long metre, by omitting the firſt repeat.



Rickmansworth. L. M. Words by Dr. Watts.

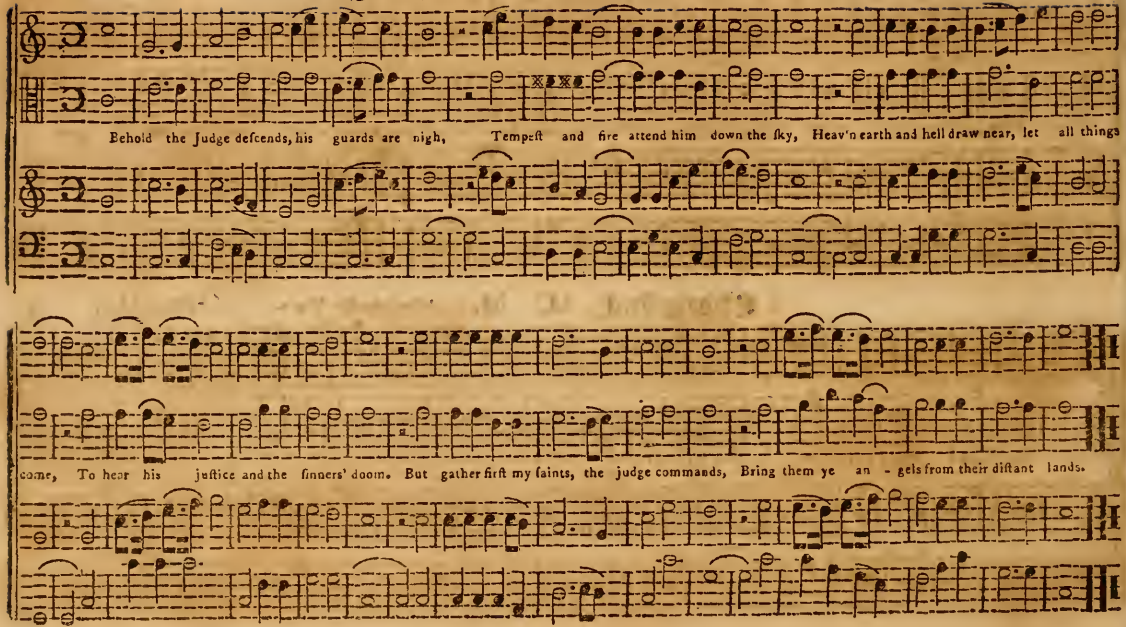


Charleston. C. M. Words by Dr. Watts. Original.

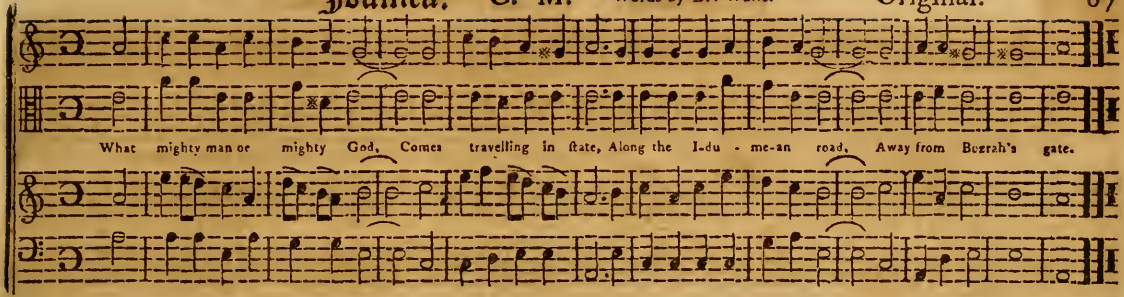


Judgment. P. M.

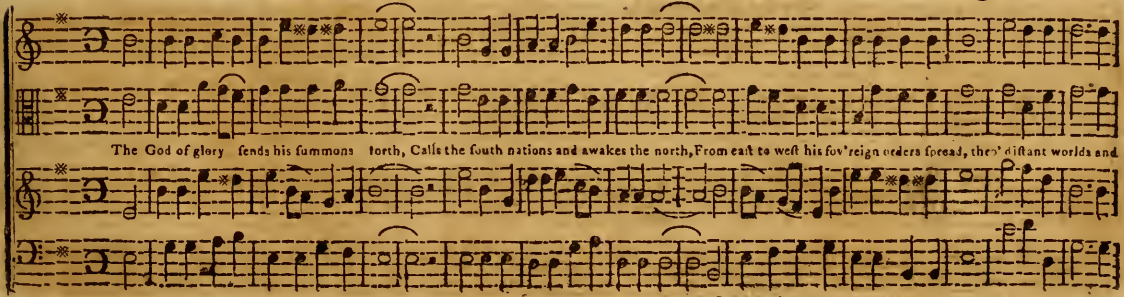
Words by Dr. Watts.

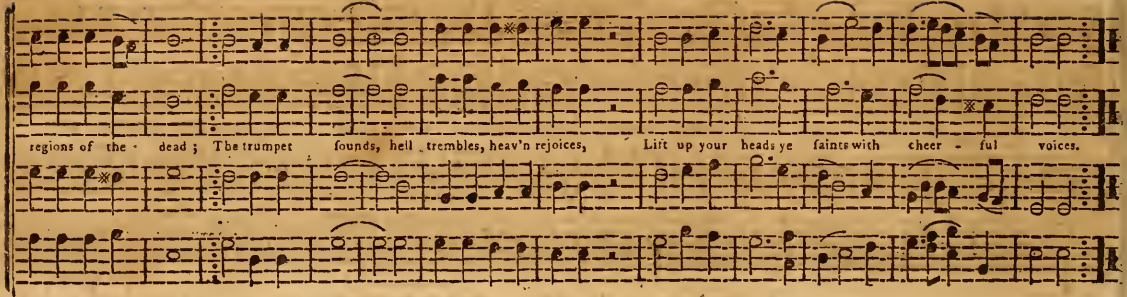


Idumea. C. M. Words by Dr. Watts. Original.



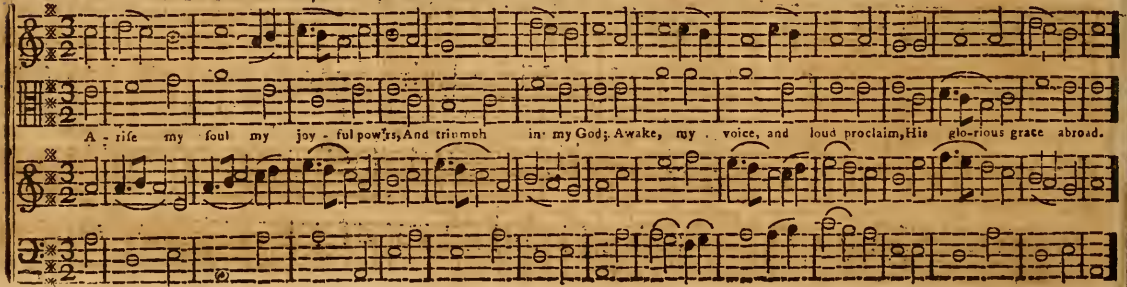
Camden. P. M. Words by Dr. Watts. Original.

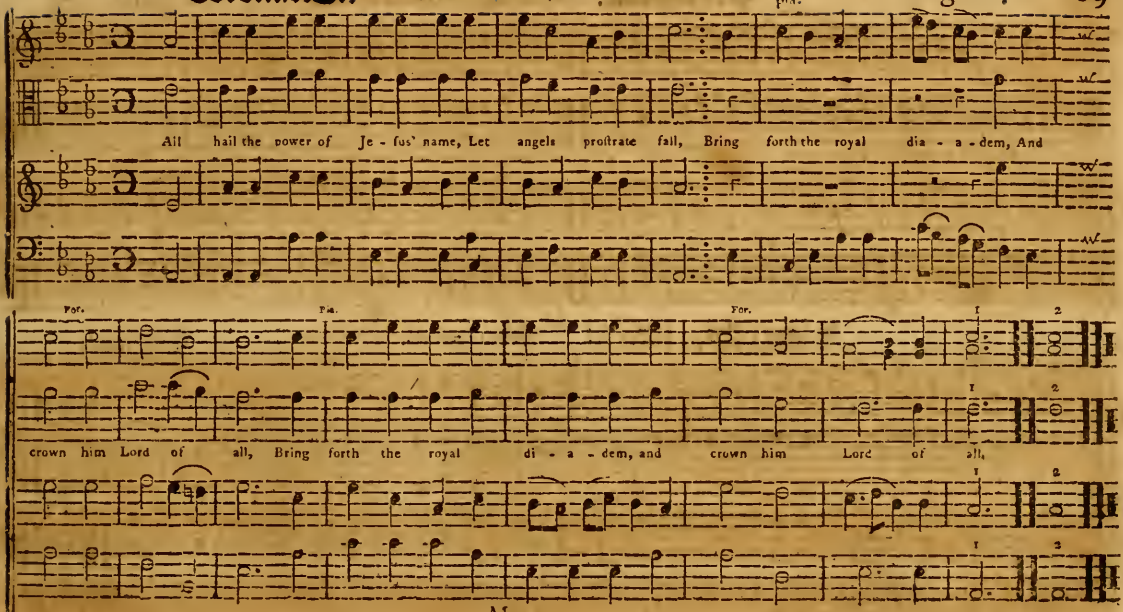




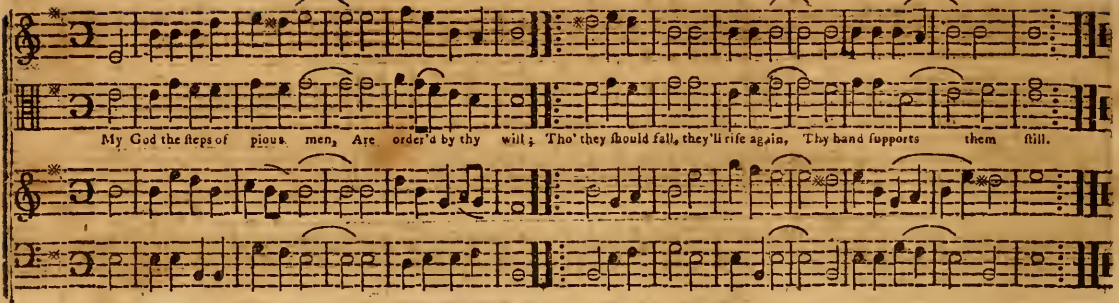
St. Martins. C. M.

Words by Dr. Watts.

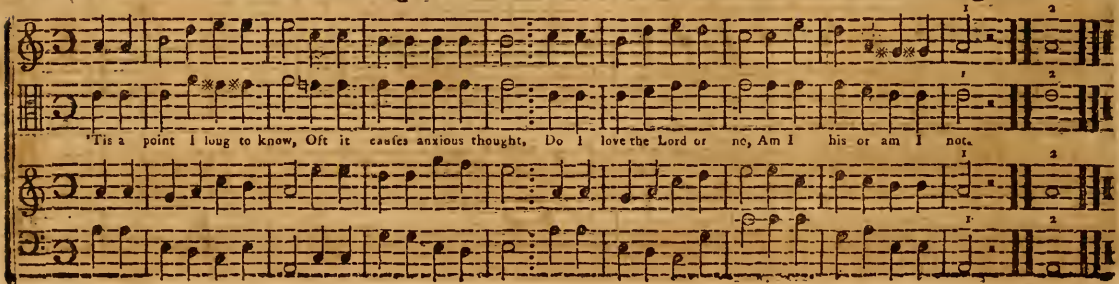


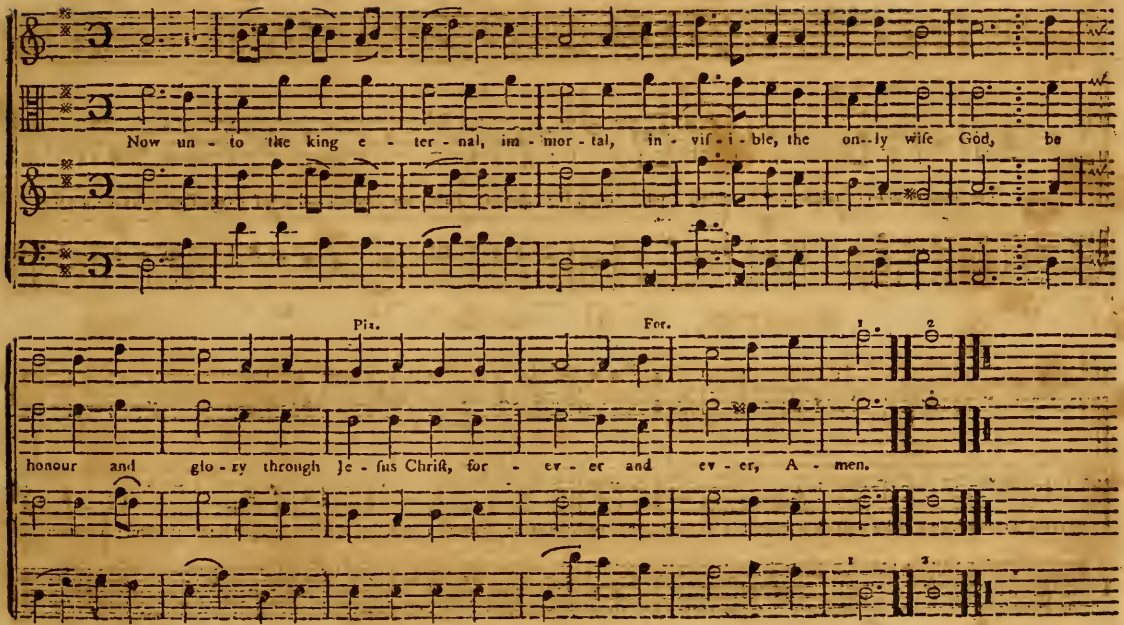

pia.
All hail the power of Je - fus' name, Let angels proſtrate fall, Bring forth the royal dia - a - dem, And
For. Pia. For.
crown him Lord of all, Bring forth the royal di - a - dem, and crown him Lord of all,

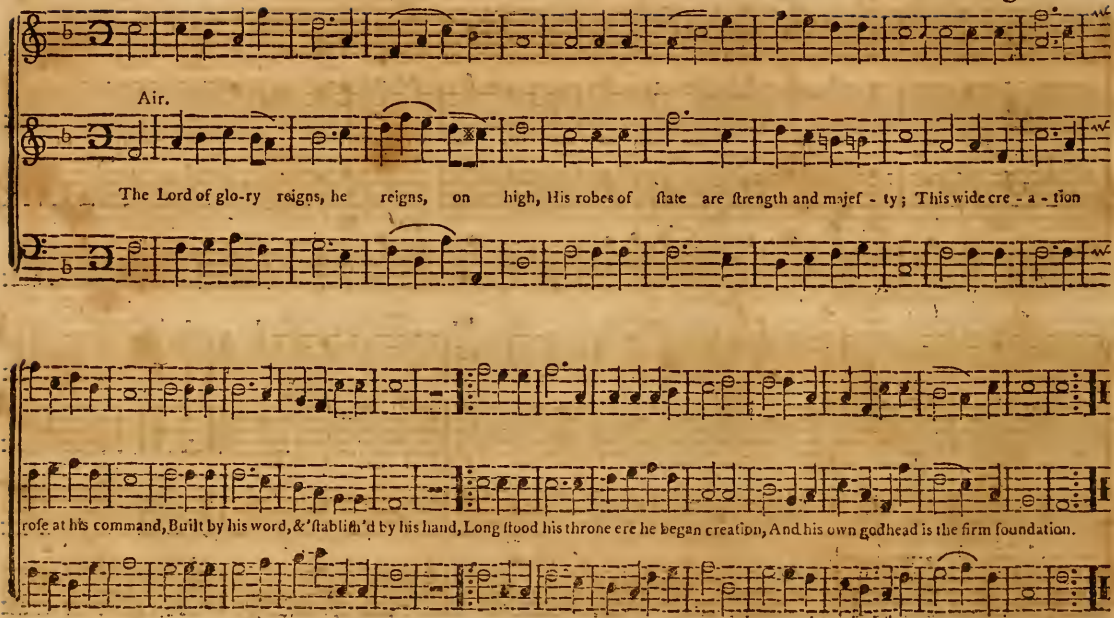
Protection. C. M. Words by Dr. Watts. Original.

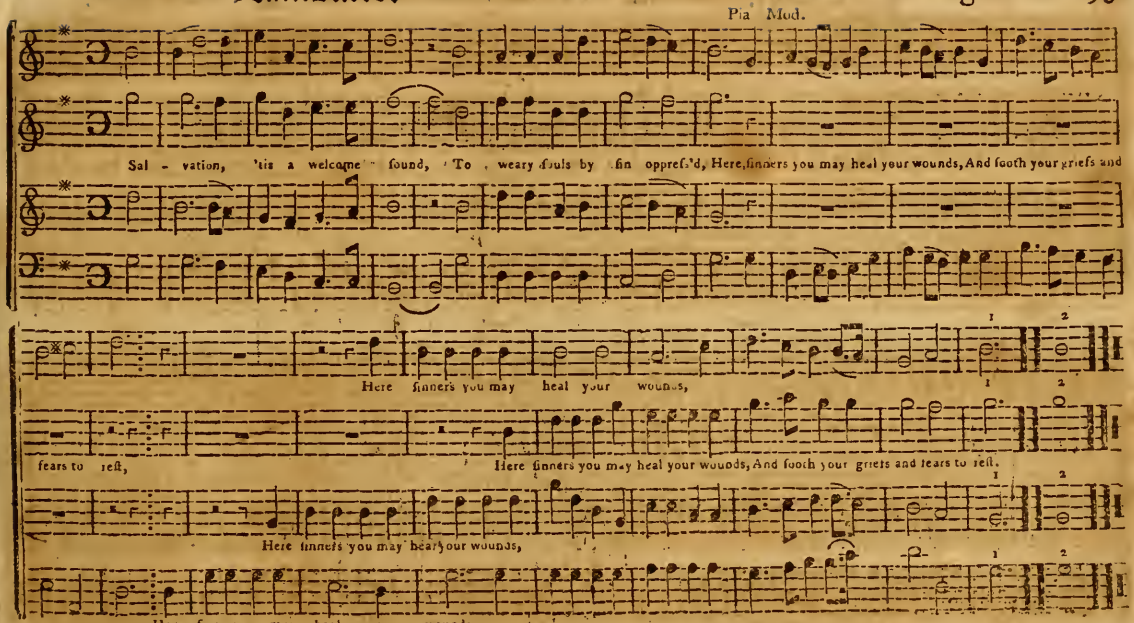


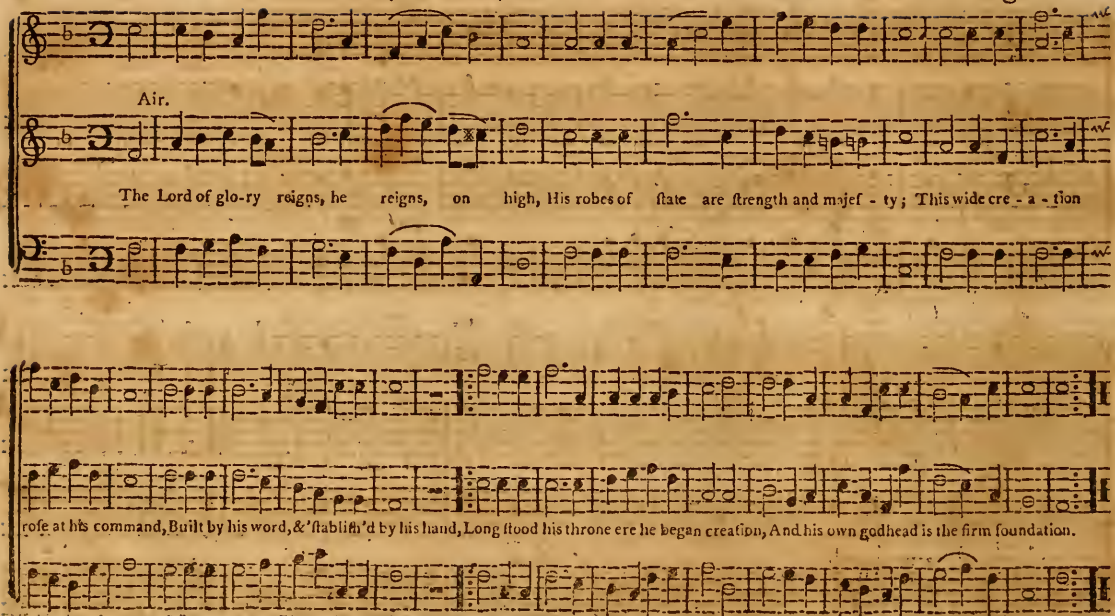
Sincerity. P. M. Words by Newton. Original.

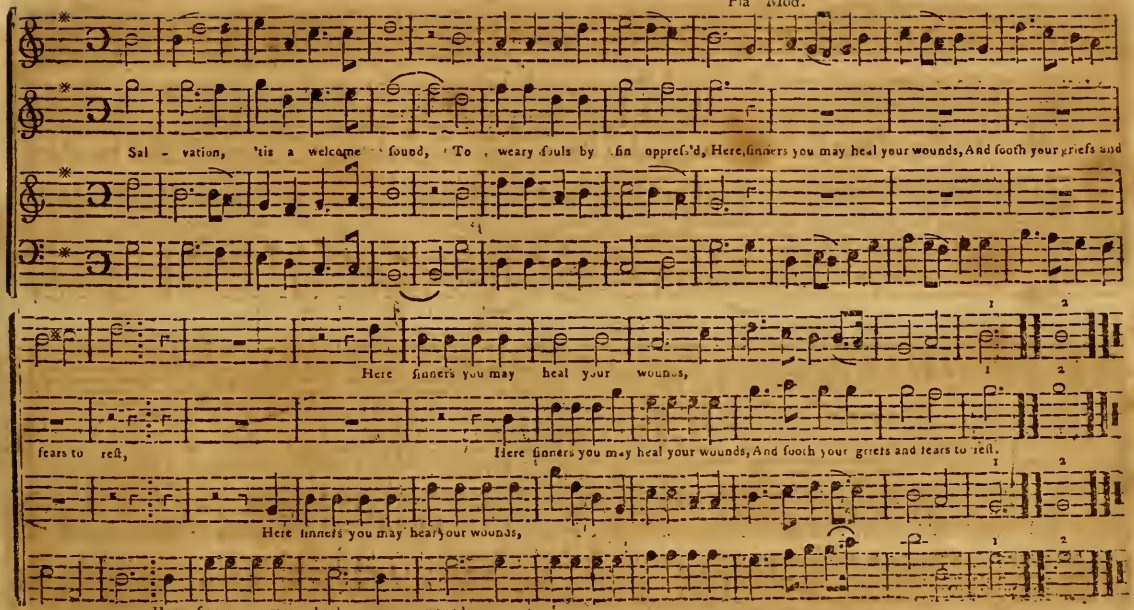



Now un - to the king e - ter - nal, im - mor - tal, in - vis - i - ble, the on--ly wise God, be
Pia. For.
honour and glo - ry through Je - sus Christ, for - ev - er and ev - er, A - men.

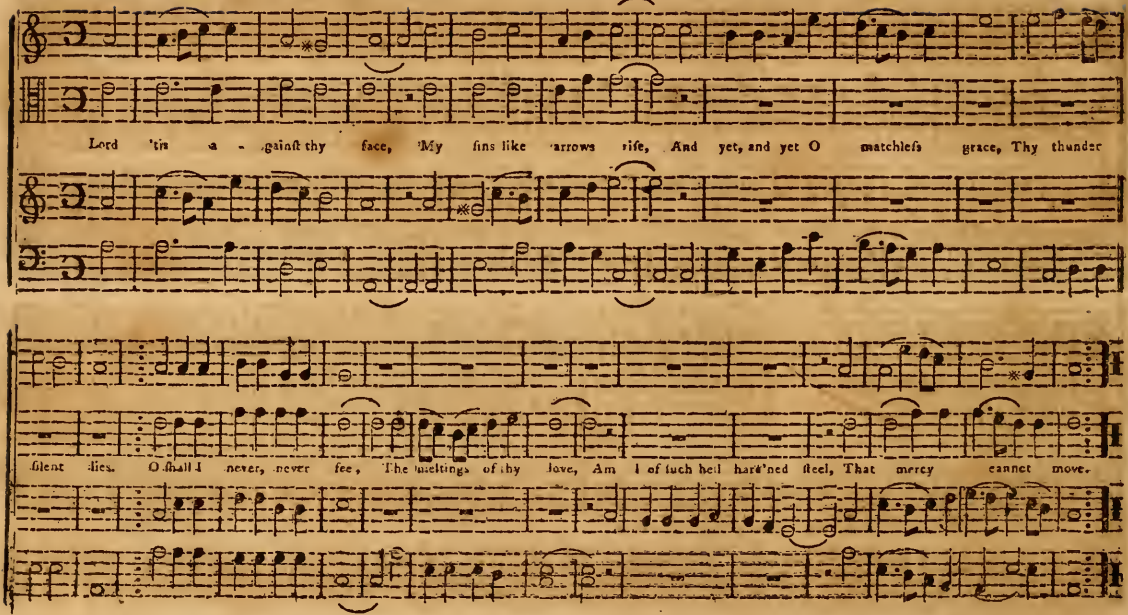

Air.
The Lord of glo-ry reigns, he reigns, on high, His robes of ſtate are ſtrength and majeſ - ty; This wide cre - a - tion
roſe at his command, Built by his word, & ſtablish'd by his hand, Long ſtood his throne ere he began creation, And his own godhead is the firm foundation.


Pia Mod.
Sal - vation, 'tis a welcome found, To weary fouls by fin oppreſs'd, Here, finners you may heal your wounds, And ſooth your griefs and
Here finners you may heal your wounds,
fears to reſt,
Here finners you may heal your wounds, And ſooth your griefs and fears to reſt.
Here finners you may heal your wounds,
Here finners you may heal your wounds,

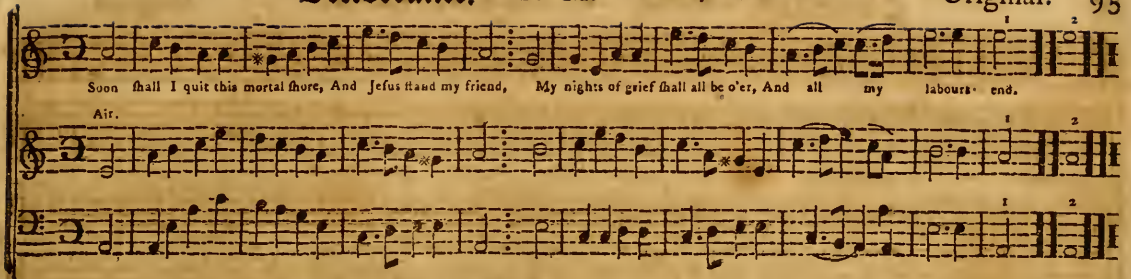

Air.
The Lord of glo-ry reigns, he reigns, on high, His robes of ſtate are ſtrength and majeſ - ty; This wide cre - a - tion
roſe at his command, Built by his word, & ſtablish'd by his hand, Long ſtood his throne ere he began creation, And his own godhead is the firm foundation.


Pia Mod.
Sal - vation, 'tis a welcome sound, To weary souls by sin oppress'd, Here, sinners you may heal your wounds, And sooth your griefs and
Here sinners you may heal your wounds,
fears to rest,
Here sinners you may heal your wounds, And sooth your griefs and fears to rest.
Here sinners you may heal your wounds,
Here sinners you may heal your wounds,

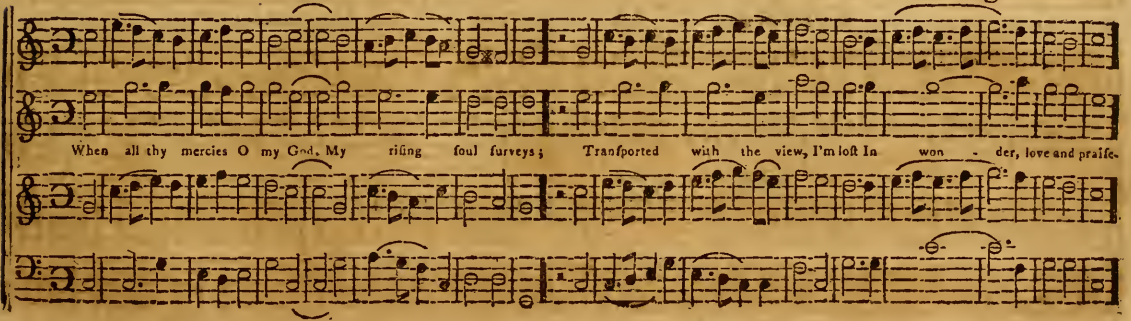
Confeſſion. S. M. Words from Dr. Watts's Lyric Poems. Original.



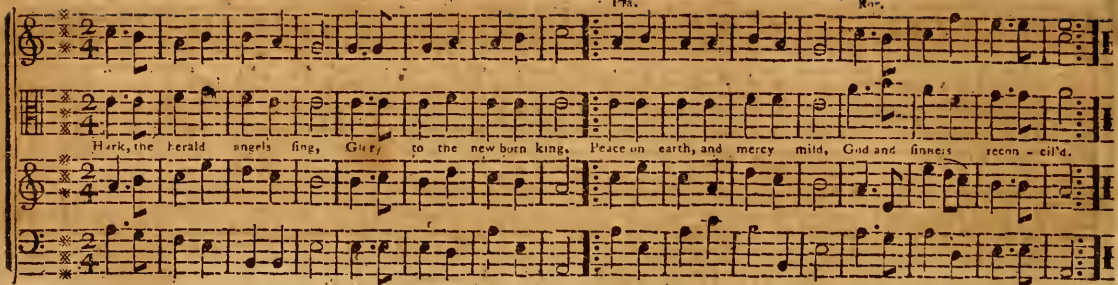
Deliverance. C. M. Words by Atline. Original.



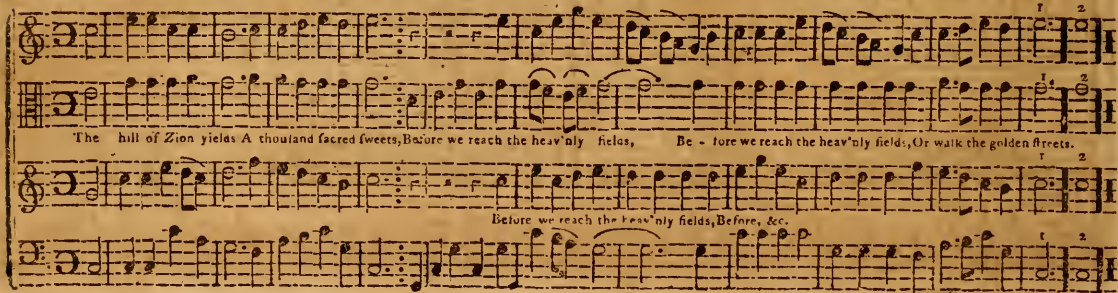
Leverett Street. C. M. Words: Anon. Original.

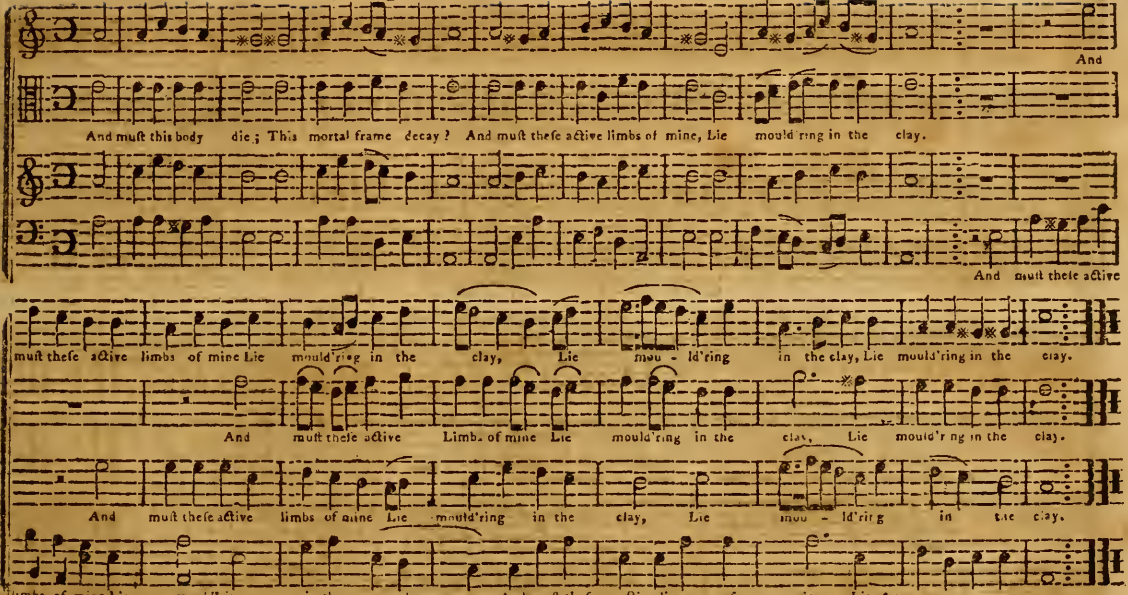


New-Jerusalem. P. M. Words by J. C. W. Original.

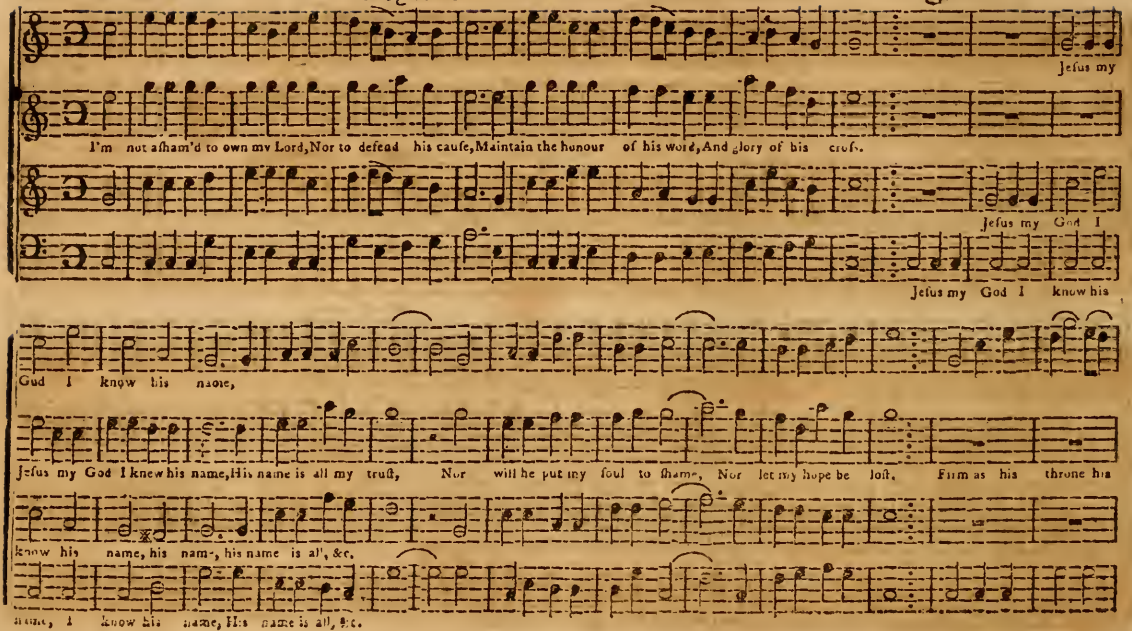


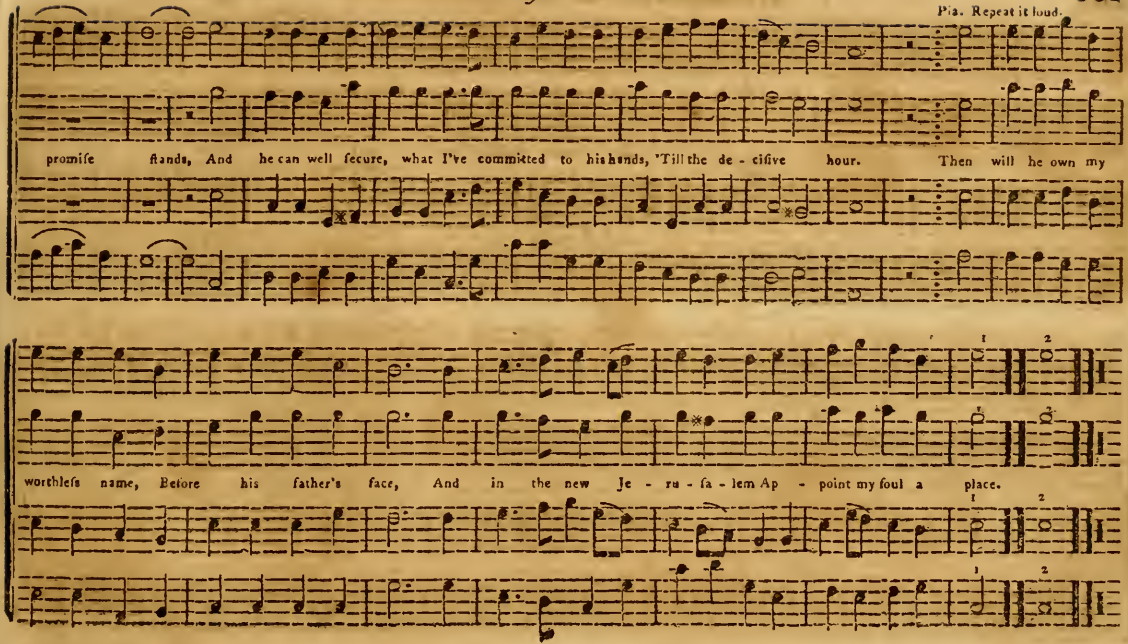
Concord. S. M. Words by Dr. Watts. Original.



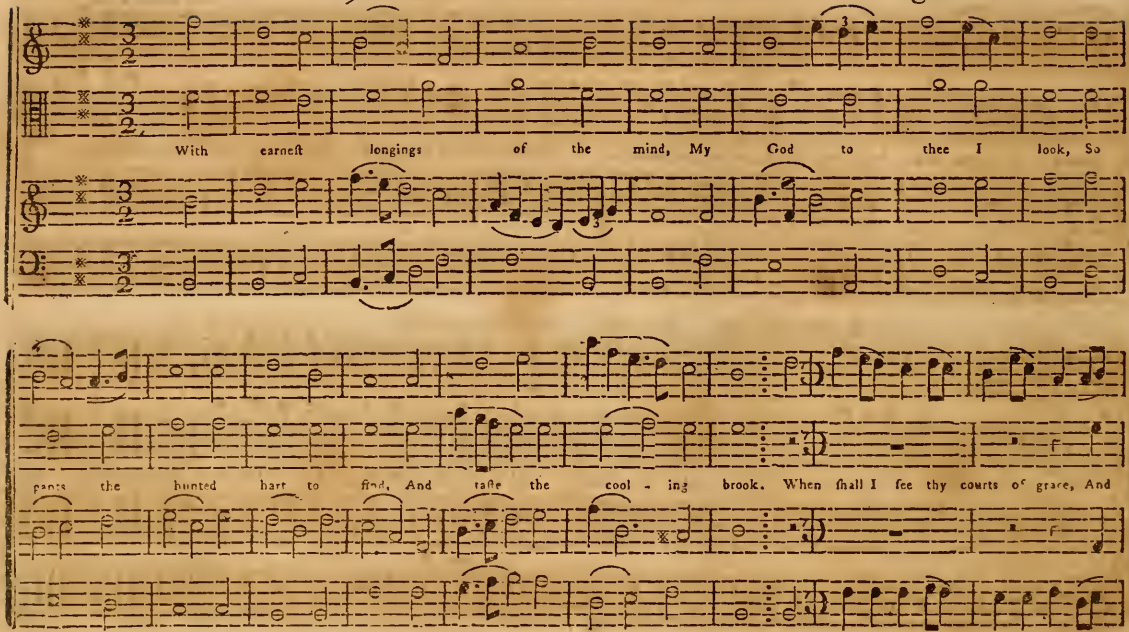

And
And must this body die; This mortal frame decay? And must these active limbs of mine, Lie mould'ring in the clay.
And must these active
must these active limbs of mine Lie mould'ring in the clay, Lie mou - ld'ring in the clay, Lie mould'ring in the clay.
And must these active Limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.
And must these active limbs of mine Lie mould'ring in the clay, Lie mou - ld'ring in the clay.
limbs of mine Lie mould'ring in the clay, And must these active limbs of mine Lie, &c.

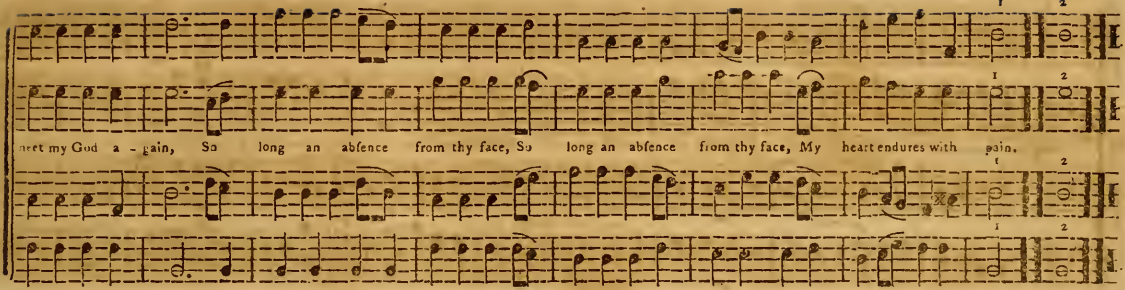
Lynn. C. M. Words by Dr. Watts. Original.




Pia. Repeat it loud.
promiſe ſtands, And he can well ſecure, what I've committed to his hands, 'Till the de - ciſive hour. Then will he own my
worthleſs name, Before his father's face, And in the new Je - ru - ſa - lem Ap - point my ſoul a place.

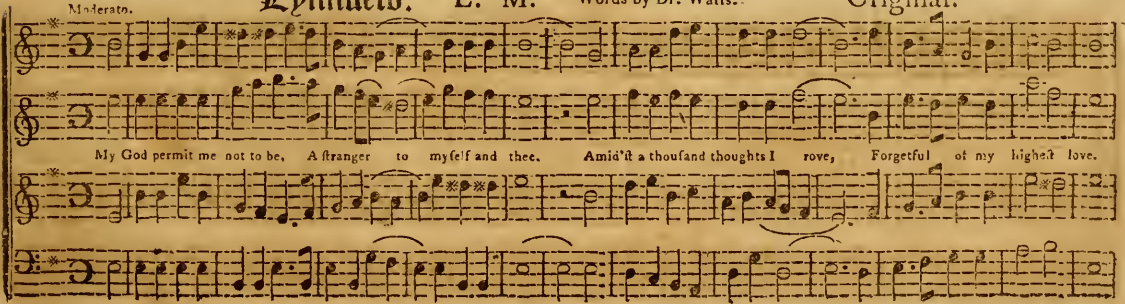
Charlemont. C. M. Words by Dr. Watts. Original.

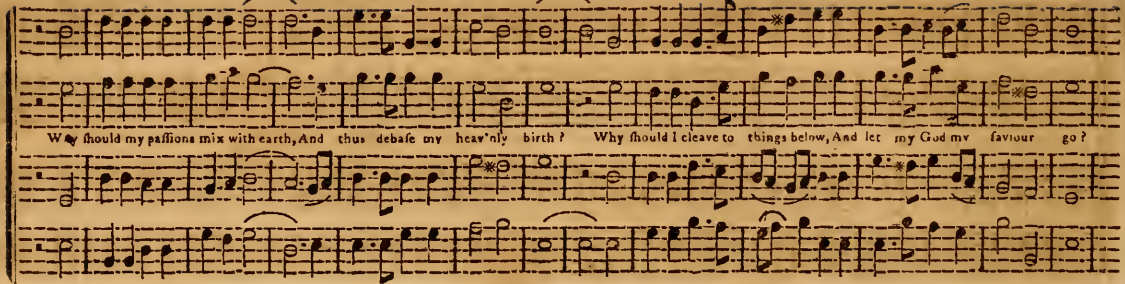


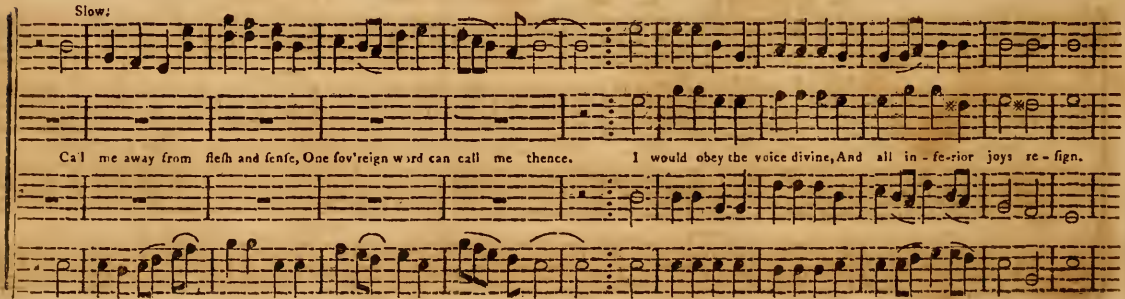


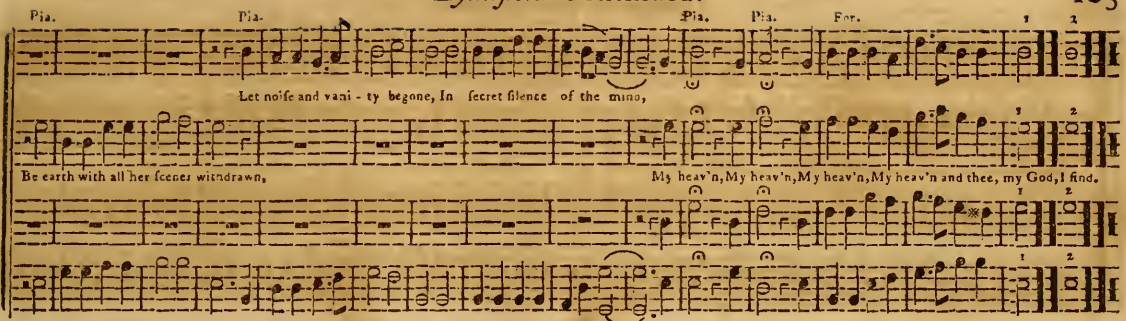
Lynnfield. L. M.

Words by Dr. Watts. Original.

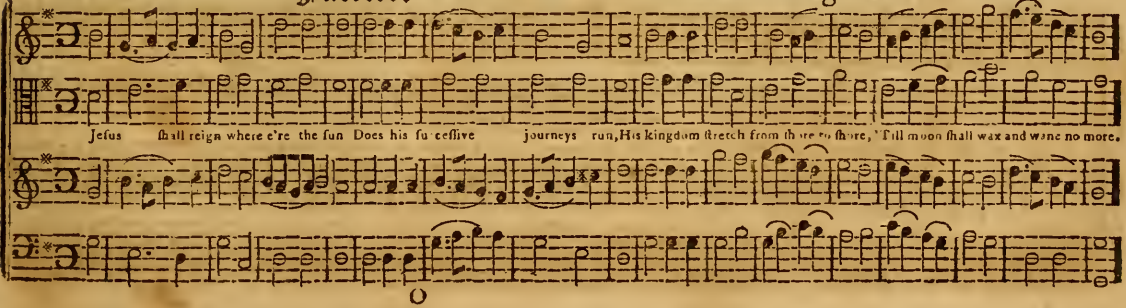



Why should my passions mix with earth, And thus debase my heav'nly birth? Why should I cleave to things below, And let my God my saviour go?


Slow.
Call me away from flesh and sense, One sov'reign word can call me thence. I would obey the voice divine, And all in - fe-rior joys re - sign.

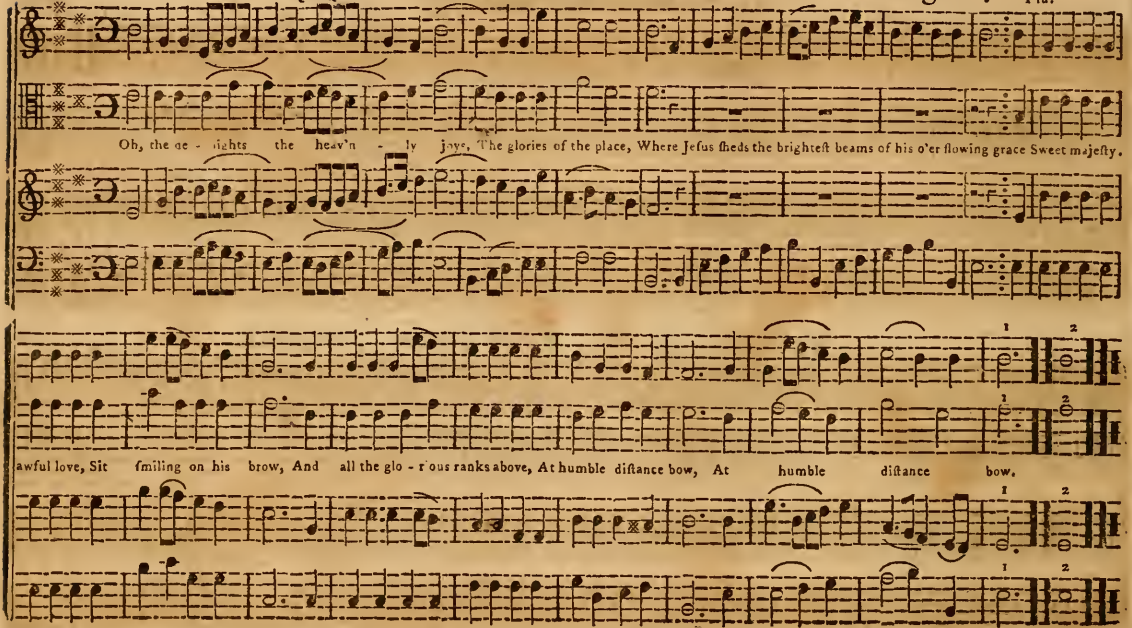


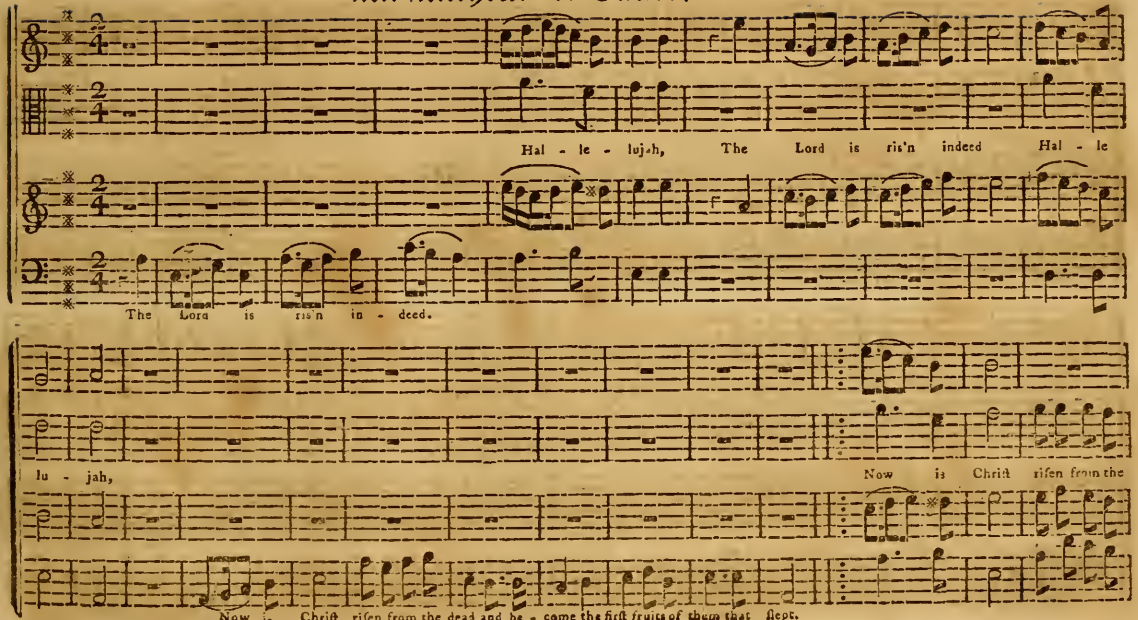
Fairlee. L. M. Words by Dr. Watts. Original.

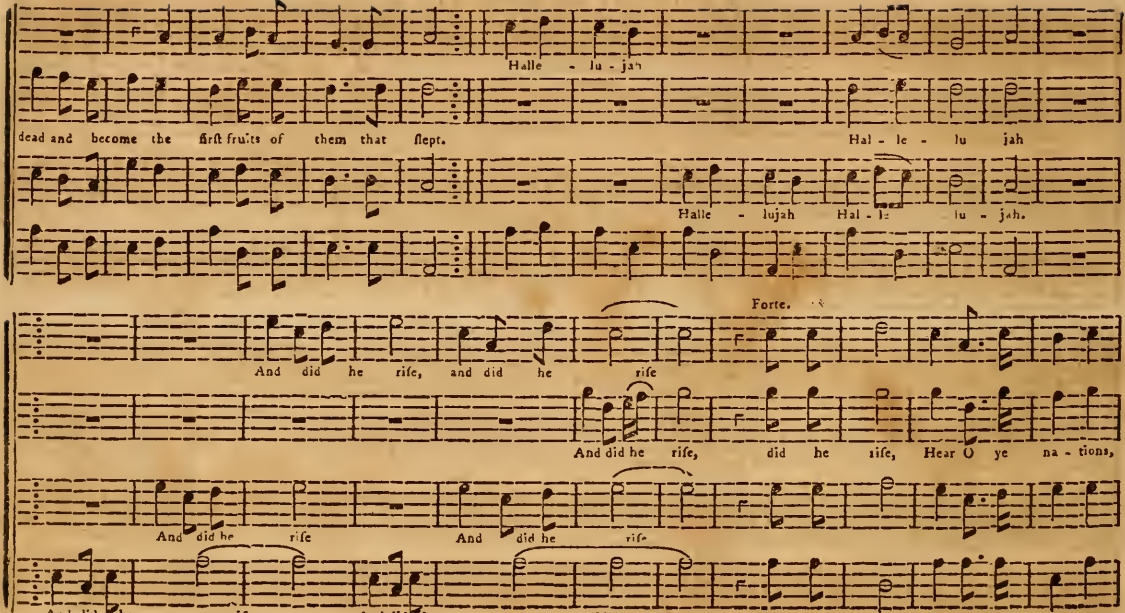


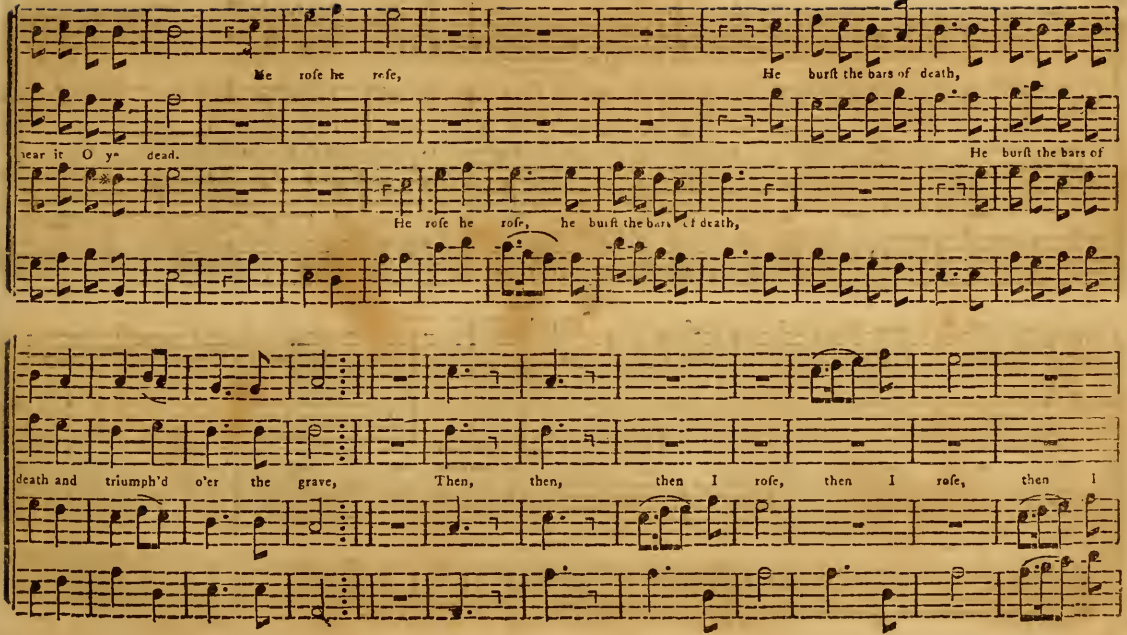
Hope. C. M.

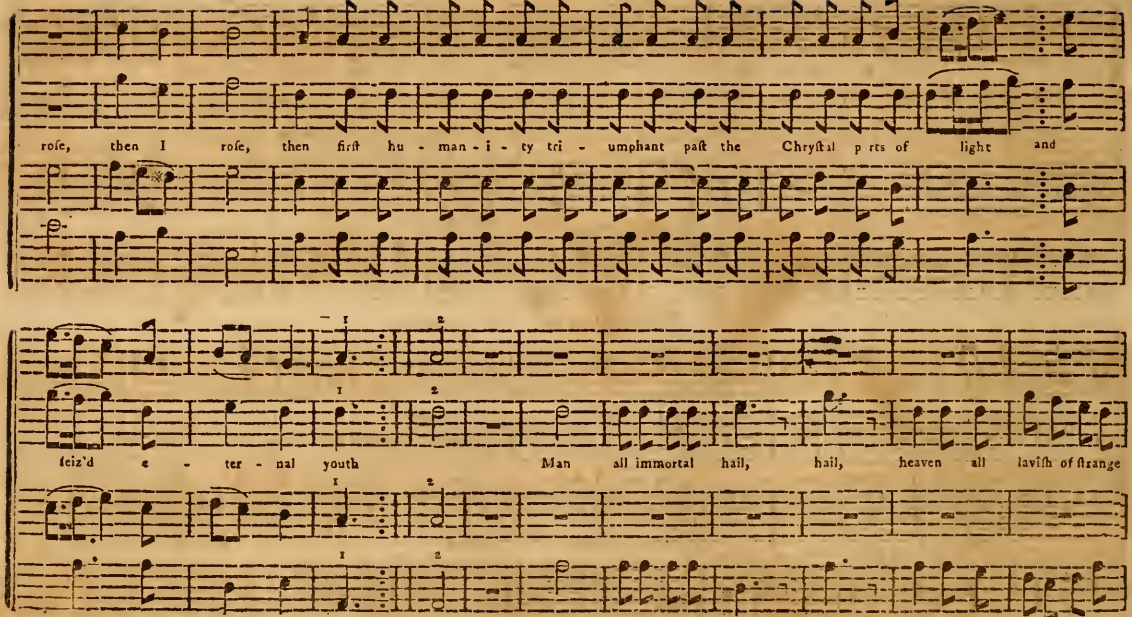
Words by Dr. Watts. Original. Pia.

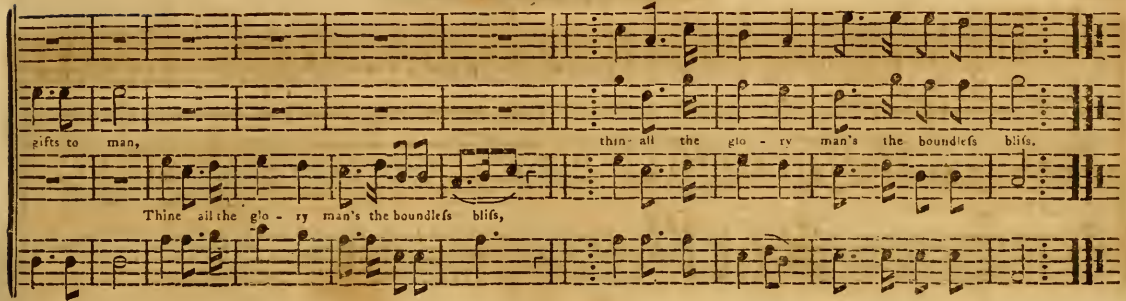



Hal - le - lujah, The Lord is ris'n indeed Hal - le
The Lord is ris'n in - deed.
lu - jah, Now is Christ risen from the
Now is Christ risen from the dead and be - come the first fruits of them that slept.


Halle - lu - jah
dead and become the first fruits of them that slept.
Hal - le - lu jah
Halle - lujah Hal - le lu - jah.
Forte.
And did he rise, and did he rise
And did he rise, did he rise, Hear O ye na - tions,
And did he rise
And did he rise
And did he rise
And did he rise


He rose he rose, He burst the bars of death,
hear it O ye dead. He burst the bars of
He rose he rose, he burst the bars of death,
death and triumph'd o'er the grave, Then, then, then I rose, then I rose, then I


roſe, then I roſe, then firſt hu - man - i - ty tri - umphant paſt the Chryſtal p rts of light and
1 2
1 2
ſeiz'd e - ter - nal youth Man all immortal hail, hail, heaven all laviſh of ſtrange
1 2
1 2

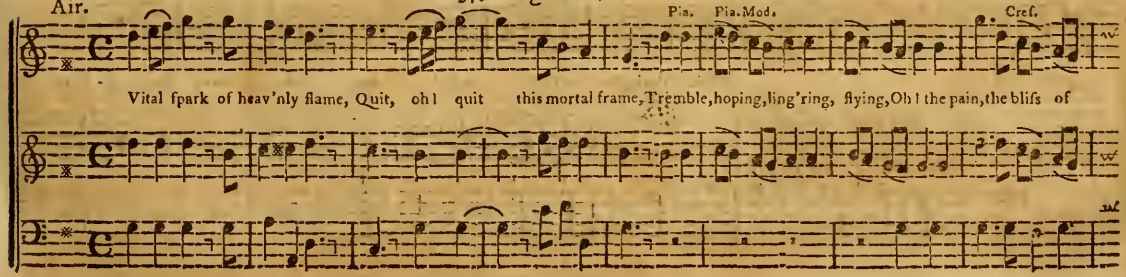


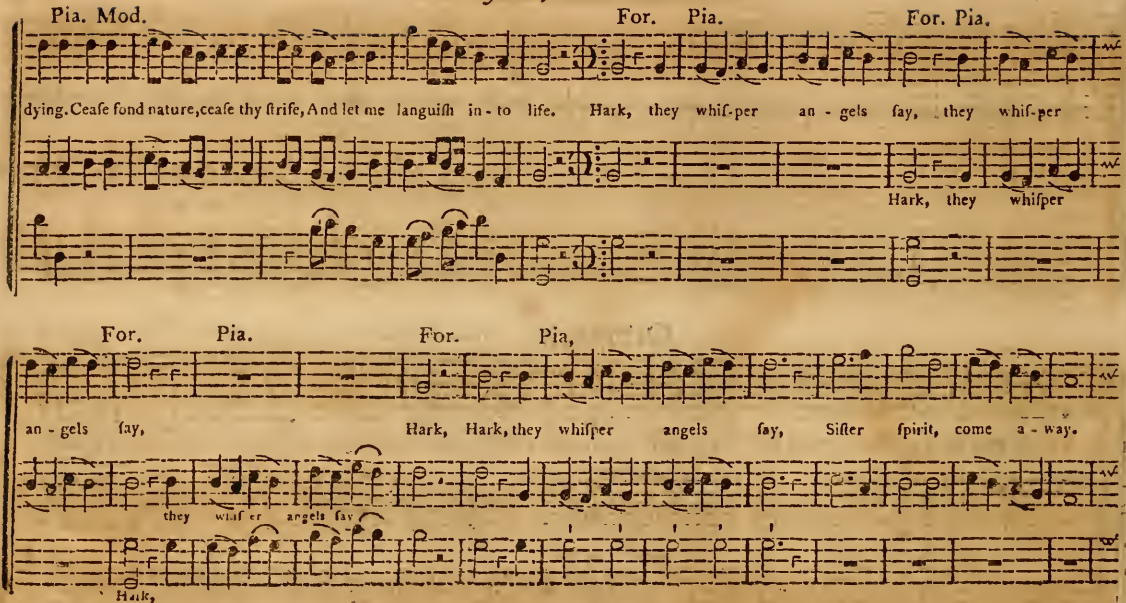
Newyork.

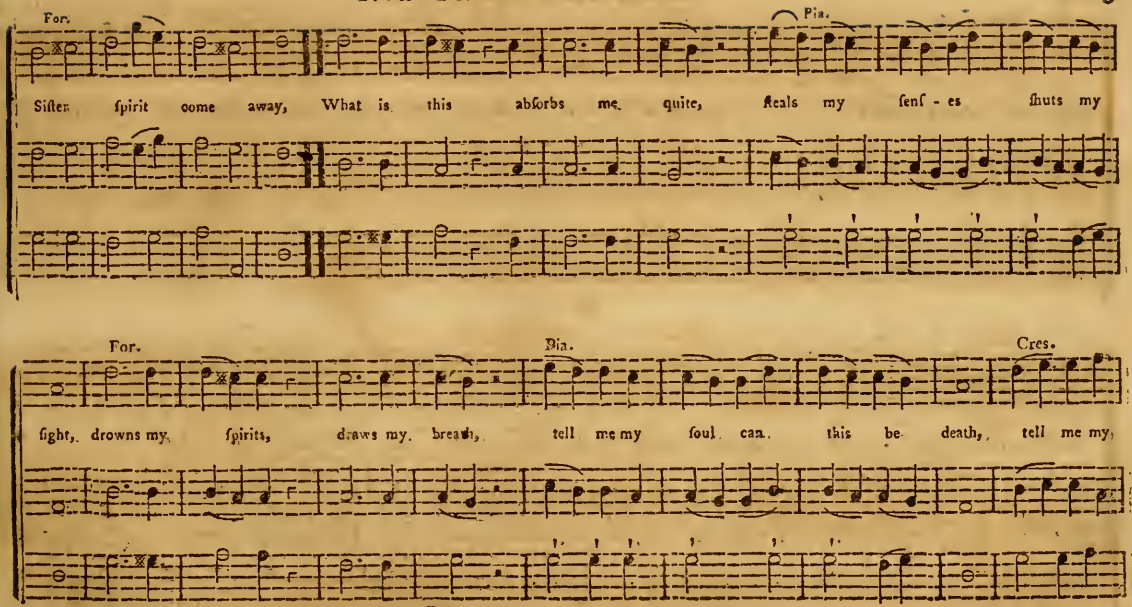
Words by Pope.

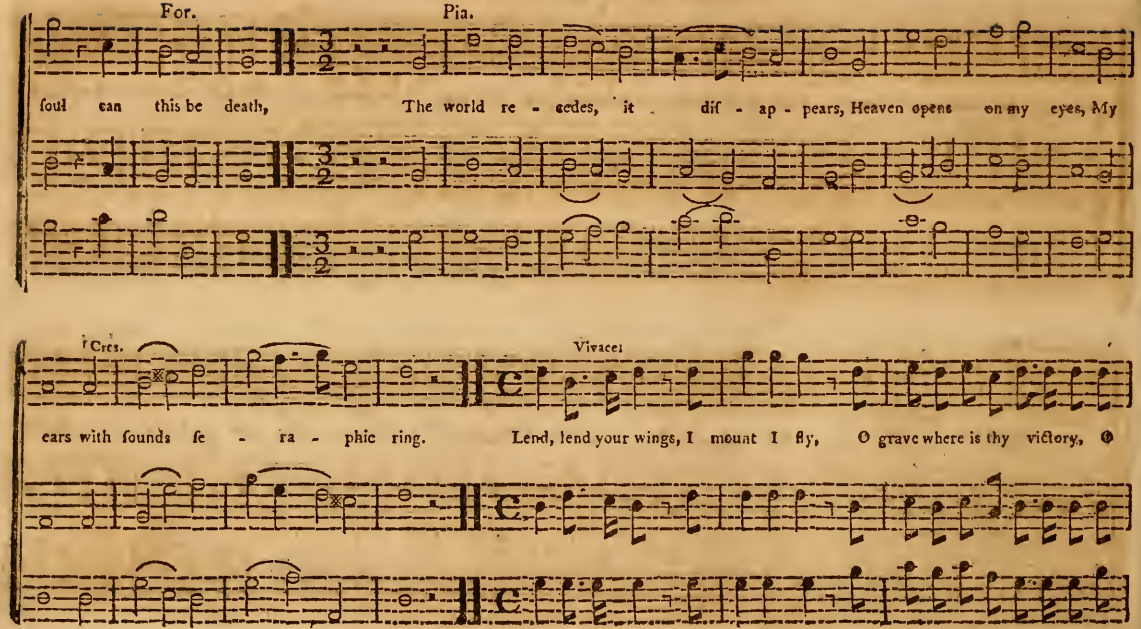
Air.

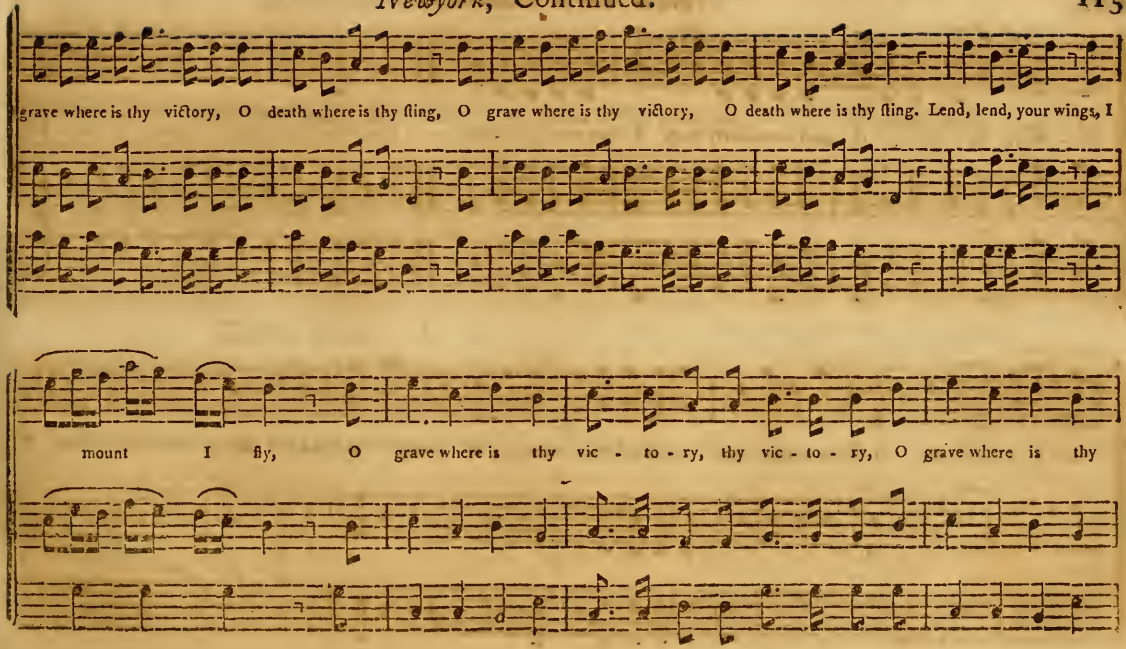
Pia. Pia. Mod. Cref.

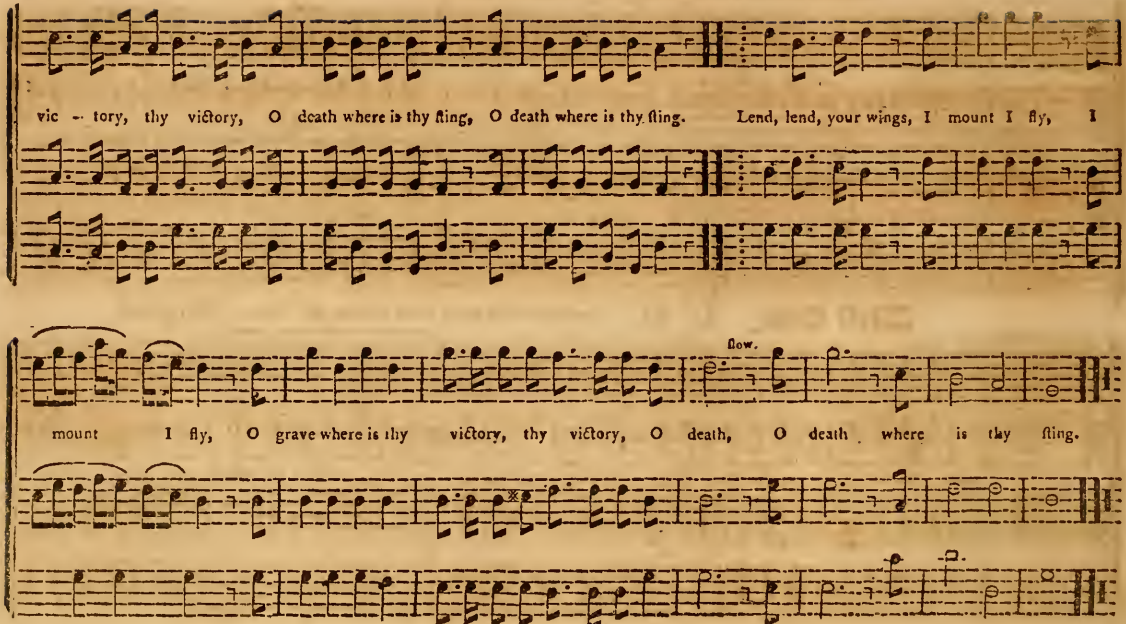



Pia. Mod.
For. Pia.
For. Pia.
dying. Ceaſe fond nature, ceaſe thy ſtrife, And let me languiſh in-to life. Hark, they whiſ-per an-gels ſay, they whiſ-per
Hark, they whiſper
For. Pia.
For. Pia,
an-gels ſay, Hark, Hark, they whiſper angels ſay, Siſter ſpirit, come a-way.
they whiſper angels ſay
Hark,

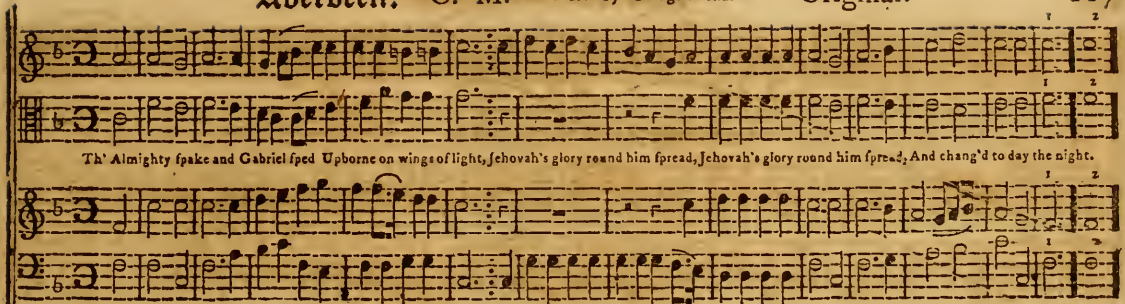

For.
Pia.
Siften ſpirit come away, What is this abſorbs me quite, ſteals my ſenſ - es ſhuts my
For.
Pia.
Cres.
ſight, drowns my ſpirits, draws my breath, tell me my ſoul can this be death, tell me my,
P.


For.
Pia.
soul can this be death, The world re - cedes, it dif - ap - pears, Heaven opens on my eyes, My
Cres.
Vivace
ears with sounds se - ra - phic ring. Lend, lend your wings, I mount I fly, O grave where is thy victory, O

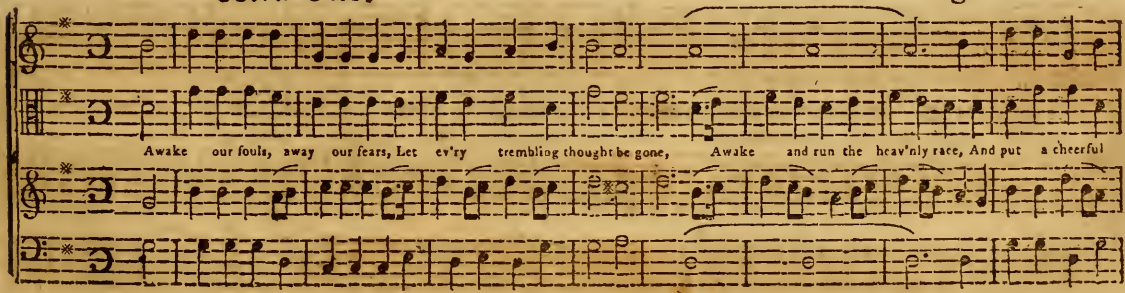

grave where is thy victory, O death where is thy sting, O grave where is thy victory, O death where is thy sting. Lend, lend, your wings, I
mount I fly, O grave where is thy vic - to - ry, thy vic - to - ry, O grave where is thy

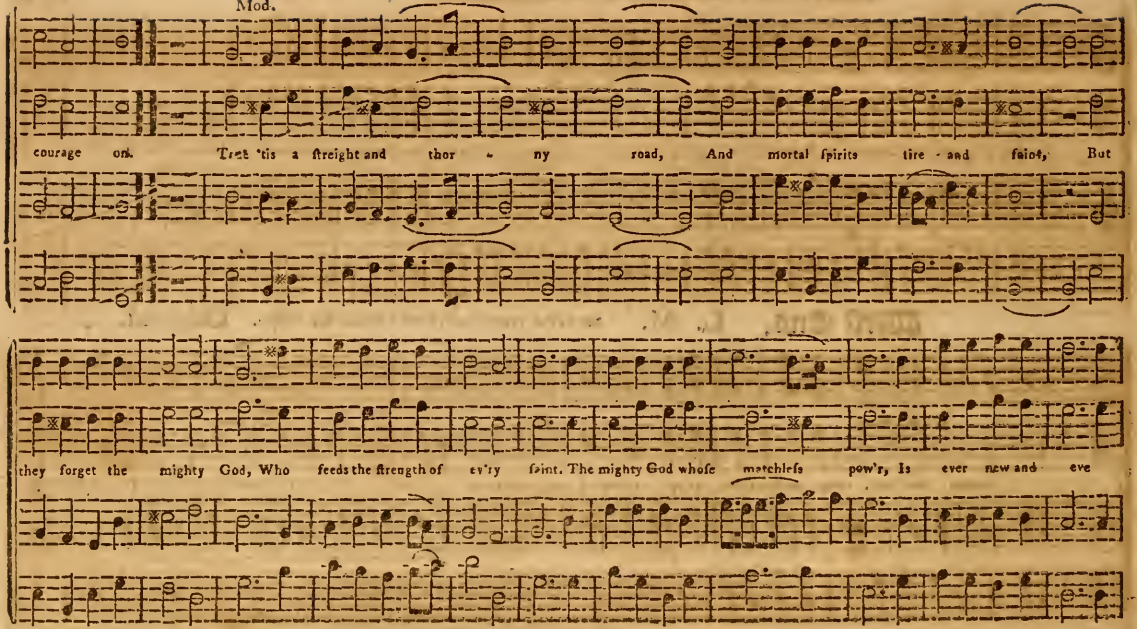

vic - tory, thy victory, O death where is thy sting, O death where is thy sting. Lend, lend, your wings, I mount I fly, I
mount I fly, O grave where is thy victory, thy victory, O death, O death where is thy sting.
slow.

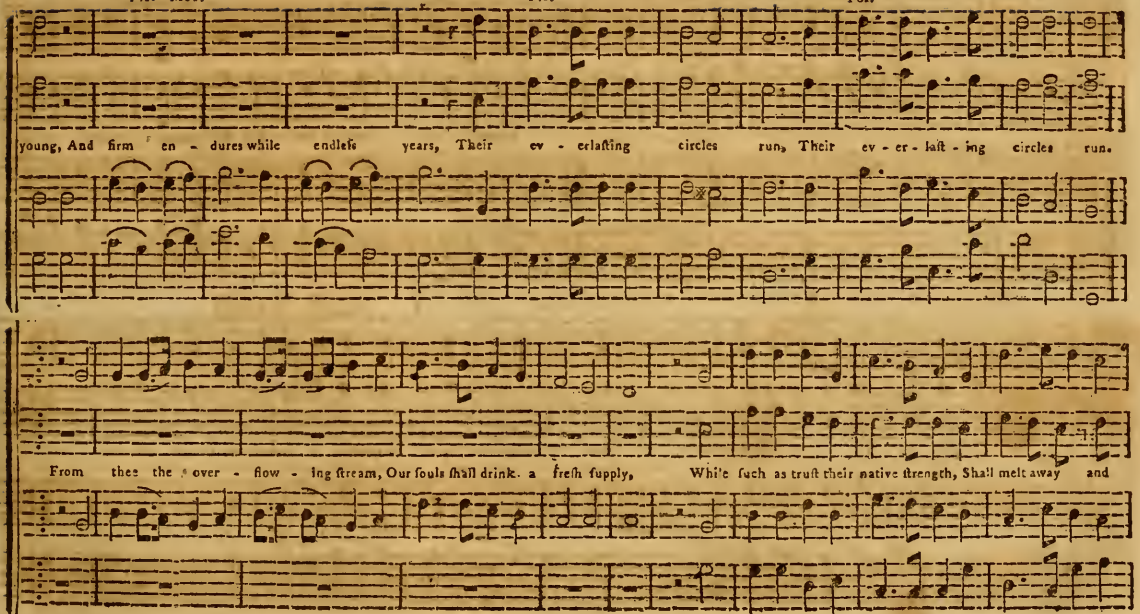
Aberdeen. C. M. Words by George Richards. Original.

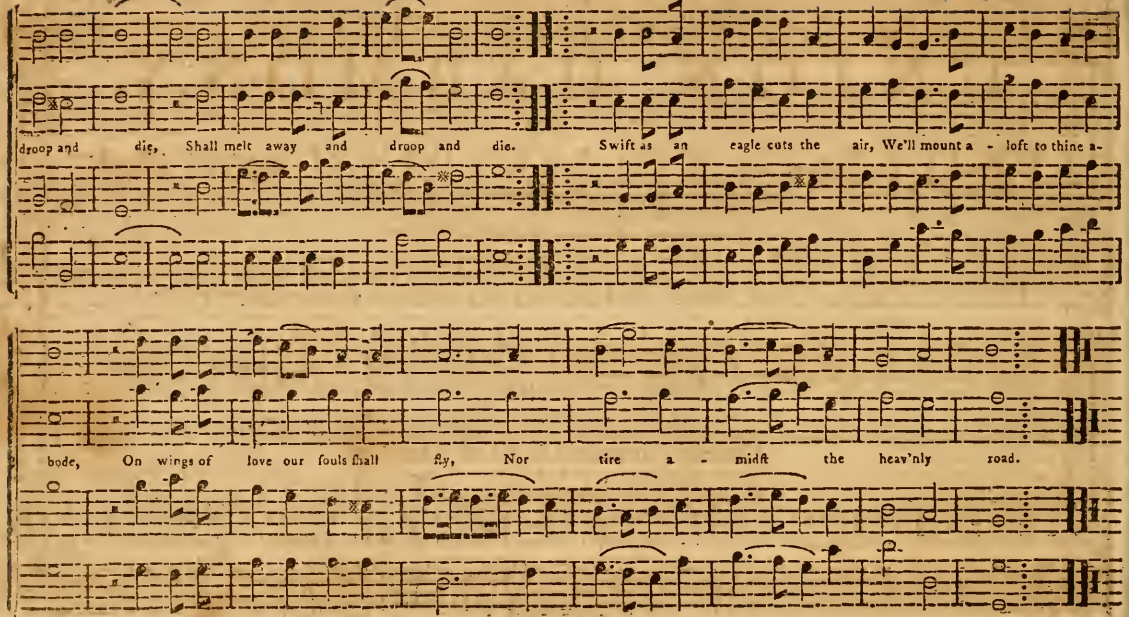


West End. L. M. Set to the 43th hymn of the 1 ſt book Dr. Watts. Original.




Mod.
courage on. Tho' 'tis a ſtreight and thor - ny road, And mortal ſpirits tire - and faint, But
they forget the mighty God, Who feeds the ſtrength of ev'ry ſaint. The mighty God whoſe matchleſs pow'r, Is ever new and eve


Pia. Mod.
Pia.
For.
young, And firm en - dures while endleſs years, Their ev - erlaſting circles run, Their ev - er - laſt - ing circles run.
From thee the over - flow - ing ſtream, Our ſouls ſhall drink a freſh ſupply, While ſuch as truſt their native ſtrength, Shall melt away and


droop and die, Shall melt away and droop and die. Swift as an eagle cuts the air, We'll mount a - loft to thine a-
bode, On wings of love our fouls fhall fly, Nor tire a - midft the heav'nly road.